Architectural Lib.

DESIGN

PENCIL POINTS

DECEMBER

1937

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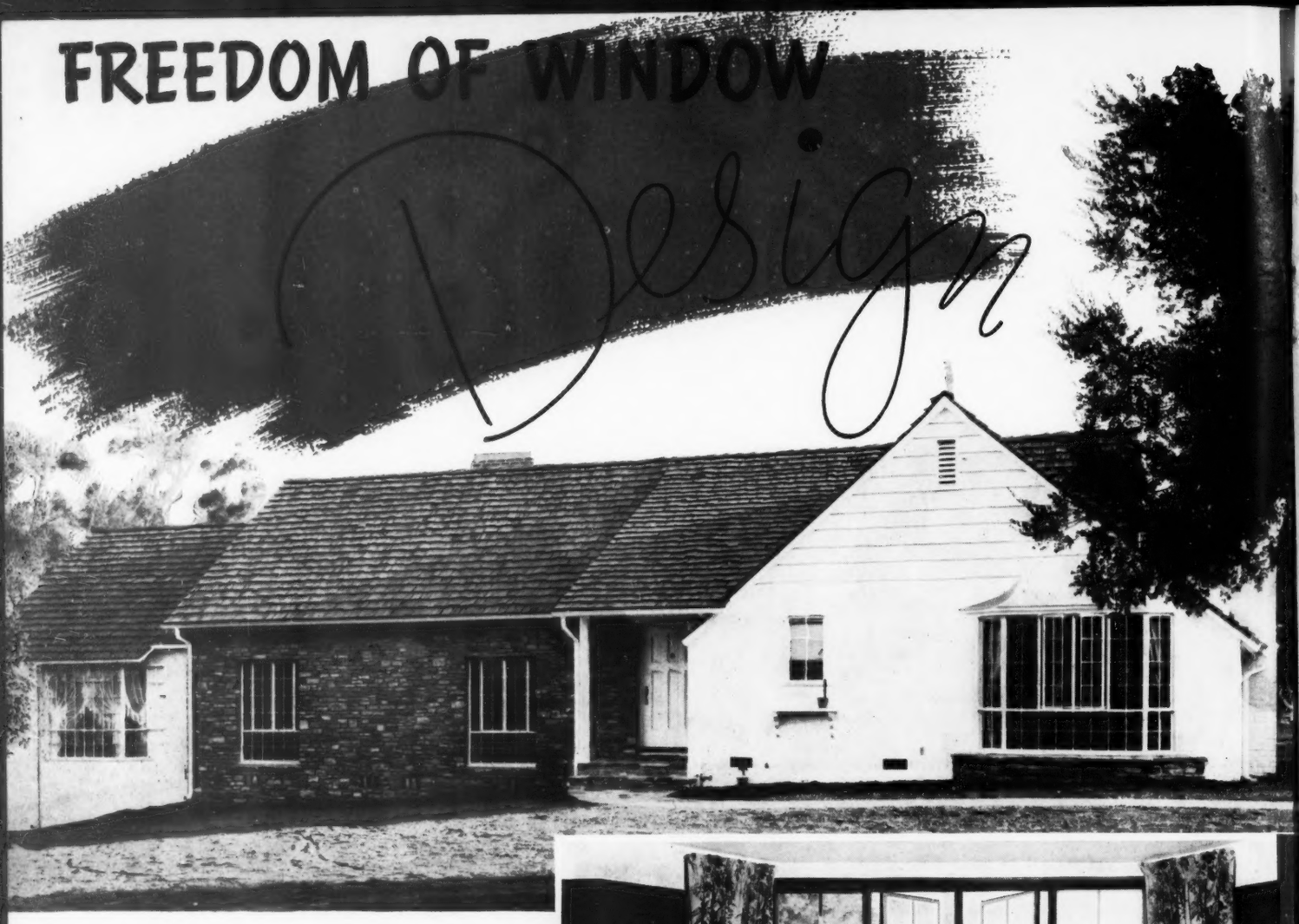

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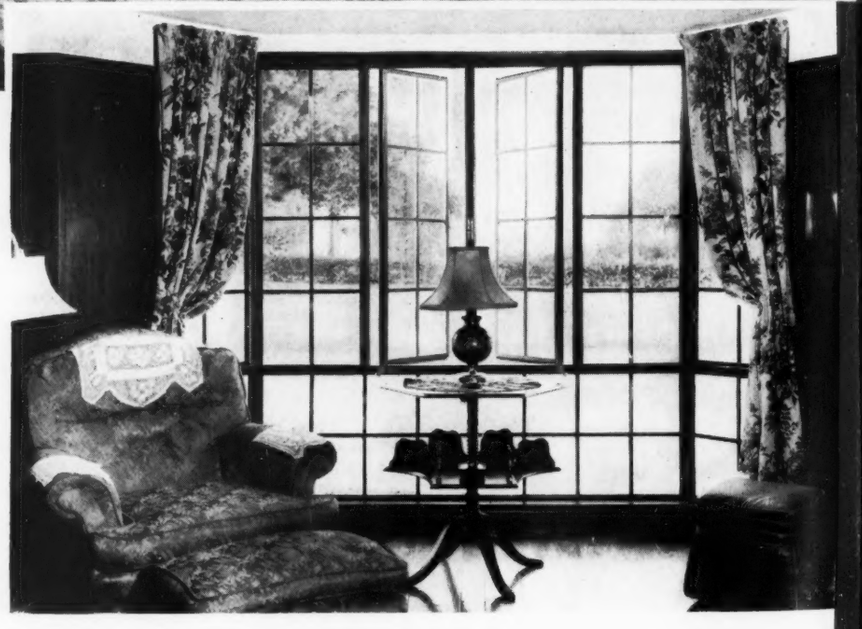

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D E S I G N

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PENCIL POINTS

KENNETH REID
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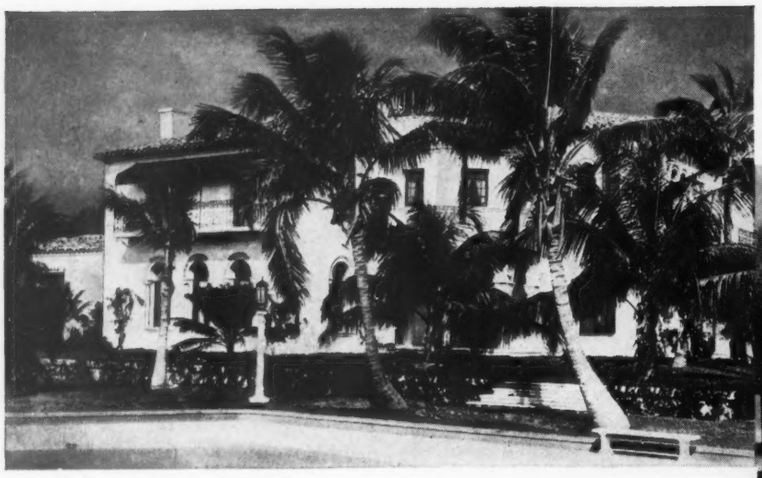
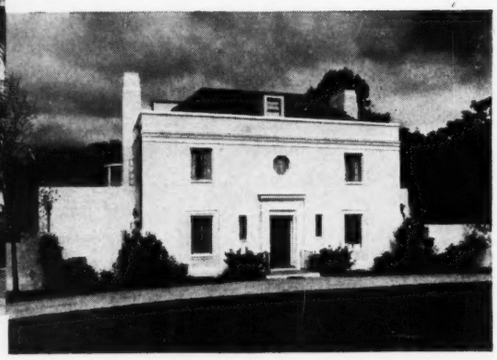


TREANOR & FATIO, *Architects*



JULIUS GREGORY, *Architect*

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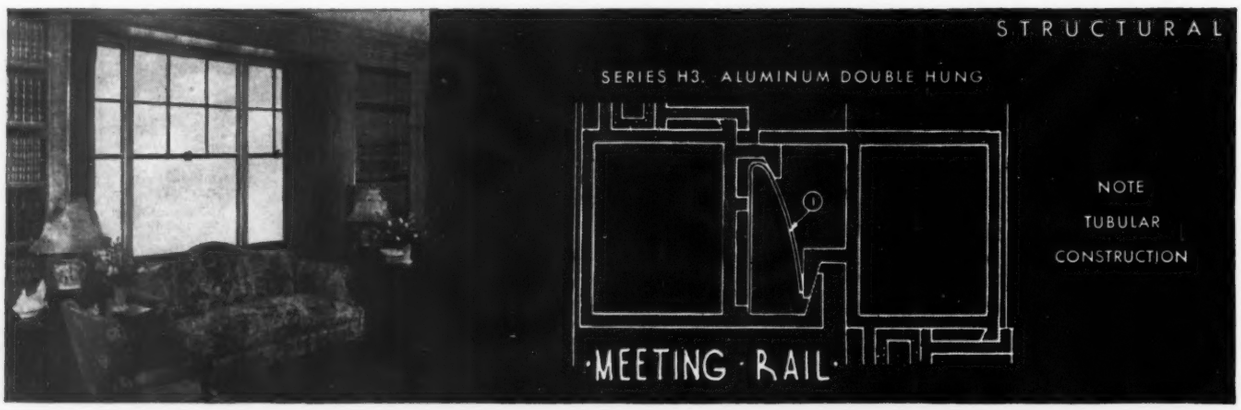

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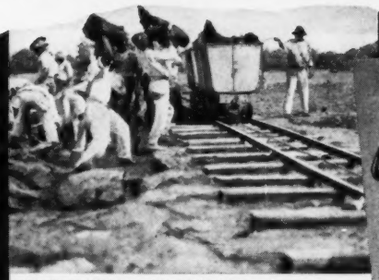

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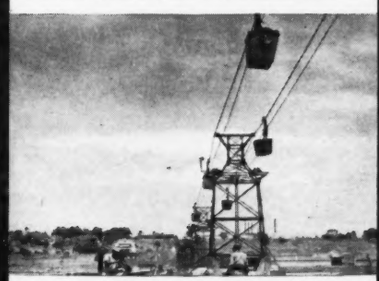

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HERE, THERE, THIS & THAT

Boston Marches On!

The current "recession" has struck in, and it isn't funny to see new-work again crowding the pterodactyl for position as rara avis No. 1. Imminent clients, poised for the plunge, did hasty back flips all over the landscape and disappeared into the bushes. While there is no good in it anywhere, it may at least be said that the boys are more resourceful than they were when the lean years began, having readier knowledge of pot-boiling contacts. One outstanding piece of good fortune recently befell a Boston architect, who shall be nameless. Called unexpectedly to a South American country, also anon., he returned with about twelve million dollars worth of work; longstanding excellence suitably rewarded.

On November 19th the Boston Architectural Club held an open meeting or Talkfest. The buffet supper, engineered by Entertainment Committee Chairman Ralph Bowers, was easily the best buy in town; groaning tables topped with a corpulent keg of beer. For purpose this gathering sought to give F.A.E.C.T. and the Architectural League of Boston a hearing before the lads of the Club. Hearsay and the vagaries of rumor are not suitable agencies for clarifying a situation, so President Loring had asked representatives of both groups to speak for themselves. Then, too, Hubert Ripley was there to present his own views as a member of the Boston Society of Architects, though not an official spokesman.

President Linnett, of the League, led off by recording its multiple birth as shortly after F.A.E.C.T.'s. Convinced that architectural men understood their own problems best and that there was every logical reason for such a professional organization, these founders withdrew to the hospitable Club for regular meetings. He dispelled any illusion that the League came into being merely because its members were too far behind on B.A.C. dues, ever to catch up. Though most of them had formerly belonged, they did not return to the Club because that admirable, fifty-one-year-old institution is, for all practical purposes, architect-controlled, and although it has similar educational and social aims, the League reserves the right to question seeming abuses (economic or otherwise) as they relate to draftsmen. Though it is readily to be admitted that architects who have the Club's interests at heart are not usually the ones to be guilty of malpractice, it would be technical hamstringing to ignore the essential fact.

Mr. Ripley, speaking for himself, but as a respected member of the Boston Society of Architects, conceded the good to be gotten from such organization, where a fellowship of ideas and interests always helps a man to define and refine his own talents. He saw the youths before him as potential architects who could not come naturally to full flower through the levelling medium of a union, whose members are generally typed for life as employees in their respective crafts. Upon which Silvio Zanetti, speaking as a realist, disputed the validity of Mr. Ripley's "potential" premise, if only on the ground of "space" within the profession, and in return the last named gave us the interesting information that about five thousand architects make a living in Paris; that there is good reason to suppose over twenty-five hundred exist in London. A liberal estimate gives Boston five hundred, with two hundred and eleven firms recorded in the telephone directory.

The chief speaker for the realists was Jules Korchien of F.A.E.C.T. His attack held clearly, as its *raison d'être*, that we have every moral right to make a reasonable living during the only life we are sure about, being beholden to no man beyond the selling of our talents to him. As was mentioned last month in these notes, the Federation argues that it is nothing short of the truth to admit the permanent "wage-slavery" of most professional and industrial employees, and the consequent necessity for protective organization. Mr. Korchien partially qualified his statement by saying that the Federation is now principally concerned with the shoals of draftsmen commonly employed by large industrial concerns, for architects are quite another problem. Individually small fry in the world of employment and economic actualities, they are fairly amenable, within the well defined limits of their wallets. He knew there were exceptions in our tight (best sense of the word) little city, and mentioned a commonly known practitioner who is said to surpass the most pessimistic imagination in his charming disregard for rudimentary ethics; an admirable basis for calculating "professional" r o c k bottom. F.A.E.C.T.'s affiliation is with C.I.O., towards which the company present seemed to have varied amounts of enthusiasm, although all admitted its devastating effectiveness towards a well isolated purpose.

This year the Club's five Wednesday evening lectures got away to an earlier start, on November 10. First came Robert D. Kohn, whose subject was "The Design for the World's Fair in New York, 1939." "Excavations in Mayan Ruins," by Dr. Alfred Vincent Kidder, will have come on December 1st. The others to follow are, January 12 (Subject to change), Mr. Langdon Warner; February 9, "Interreflections Among the Arts," by Professor Leicester B. Holland; March 9, "The Technique of Etching," by Samuel Chamberlain.

Thursday luncheons are again in full swing.

Conservatism being what it is and Boston having been called a state of mind, we were little prepared for the recent turn-about of one of our stalwarts. In the "ultra" office of Little & Russell, Al Hopkins has long been a figure of moment, and yet he is now reported at home and content, in a very moderne apartment. The "believe-it-or-not" quality of the news caused one man to rub his ears and evoke the muse in this wise,

"What is Truth?" said jesting Pilate.
Is it plan and fenestration?
Isn't local inhibition the tradition of
our nation?
We were satisfied conservatives and
parried every lunge,
But our world fell in about us
When Hoppy heaved the sponge.

LEON KEACH

1938 Le Brun Scholarship Competition Announced

A nationwide competition for the 1938 Le Brun Travelling Scholarship is announced by the New York Chapter of the American Institute of Architects. The scholarship, carrying a stipend of $1,400, will be awarded next spring to a "deserving and meritorious architect or architectural draughtsman, resident anywhere in the United States, to aid him in paying the expenses of an European trip, lasting not less than six months."

Nominations must be made by members of the Institute before January 15, according to Oliver Reagan of 101 Park Avenue, New York, chairman of the scholarship committee. The competition problem will be issued about January 17, calling for drawings to be delivered about March 15.

Candidates for the scholarship, founded by Pierre L. Le Brun "to promote the artistic, scientific, and practical efficiency of the architectural profession," are required by the deed of gift to be between twenty-three and thirty years of age, to have practiced architecture for at least three years, and never to have received any other travelling scholarship. The competition winner will be chosen by a jury of three prominent architects.

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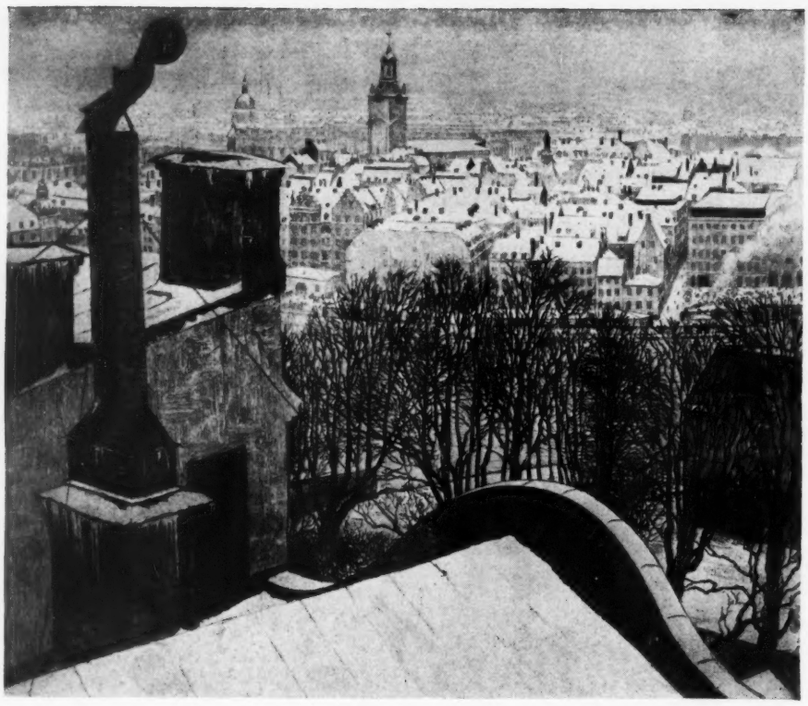

"Field Hand," a drypoint by Arthur W. Hall, shown directly above, was awarded the Henry B. Shope Prize as the best etching in the 22nd Annual Exhibition of the American Society of Etchers from the point of view of composition by a separate group of architect-judges consisting of George Licht, Otto F. Langmann, and Harvey Wiley Corbett. Exhibited in conjunction with the S.A.E. show were a group of contemporary Swedish prints which included "Snow on a Stockholm Roof," an etching by Harald Sallberg which is shown above and the woodcut "Filipstad" by Sigge Bergström, below. The exhibition was held at Rockefeller Center through November and, it is reported, was successful in drawing a large audience of artists and laymen

Rome Prize Competitions Announced

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture, musical composition and classical studies.

In architecture the Wm. Rutherford Mead Fellowship is to be awarded, in painting the Lazarus Fellowship provided by the Metropolitan Museum of Art, through the Jacob H. Lazarus Fund, in landscape architecture the Garden Club of America Fellowship, in musical composition the Walter Damrosch Fellowship and in classical studies the Jesse Benedict Carter Memorial Fellowship.

The competitions are open to unmarried men (in classical studies to men and women) not over 30 years of age who are citizens of the United States. The stipend of each fellowship is $1,250 a year with an allowance of $300 for transportation to and from Rome and $200 to $300 to fellows in the fine arts for materials and incidental expenses. Residence and studio are provided without charge at the Academy, and the total estimated value of each fellowship is about $2,000 a year.

The term of the fellowship in each subject is two years. All fellows have opportunities for extensive travel and for making contacts with leading European artists and scholars.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

Entries for competitions will be received until February 1st. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York. When writing for these documents the applicant should specify the subject in which he desires to compete.

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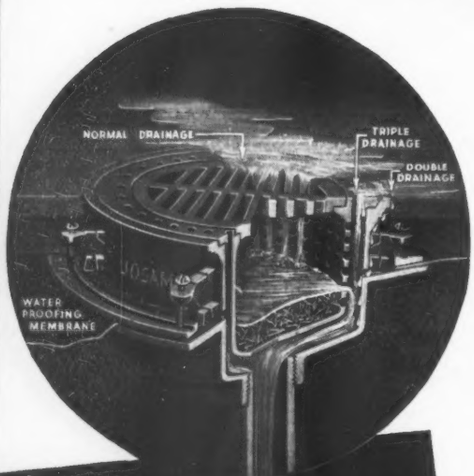

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Fellowship Competition for Young Architects

The opening of the twelfth annual competition for the James Harrison Steedman Memorial Fellowship in Architecture has been announced by the Governing Committee, consisting of Louis LaBeaume, chairman, Kenneth Wischmeyer, and Prof. Lawrence Hill, Acting Professor in charge of the School of Architecture at Washington University, St. Louis, Mo.

The Fellowship offers an award of $1500 to assist qualfied architectural graduates to benefit by a year of travel and the study of architecture in foreign countries. It is open to all graduates of recognized architectural schools, who are between the ages of 21 and 31 at the time of appointment, and who have had at least a year's practical work in the office of a St. Louis architect.

Application blanks for registration can be obtained upon written request to the Secretary of the School of Architecture, Washington University, St. Louis, Mo., to whom application blanks properly filled out must be returned by January 29, 1938.

The preliminary exercise—a 15-hour sketch—will be held on Saturday, February 12th in the School of Architecture building, Washington University, or in the case of candidates residing outside of St. Louis, at the same hours under approved conditions.

Committee to Push National Competitions

A National Competitions Committee for Architecture and the Allied Arts has been formed, based on the belief that:

> Architectural competitions are the best method of selecting designs for, and architects to superintend the erection of, buildings where the expenditure of public funds is involved.

This statement of belief was put in the form of a resolution and adopted almost unanimously by a large meeting of the New York Chapter, American Institute of Architects, at a meeting held on November 15th.

The purpose of our Committee is to secure, for ultimate use in Washington, the official support of organized groups and to work out sound methods of overcoming the objections advanced against competitions. To attain this purpose it is necessary to formulate recommendations for the satisfactory conduct of competitions for a variety of problems.

It is the further purpose of this Committee to use all available information in order to obtain federal legislation favoring competitions as the method of selecting architects for public works. The Committee has assurances that such a bill will be introduced if there is enough demand.

The Committee believes that architectural competitions need not be expensive to the architects or the clients. It believes that through competitions the quality of architecture improves, and that the public is made aware of the value of architectural services. It also believes that through competitions conducted frequently and properly many of the problems facing the profession today will be helped toward solution.

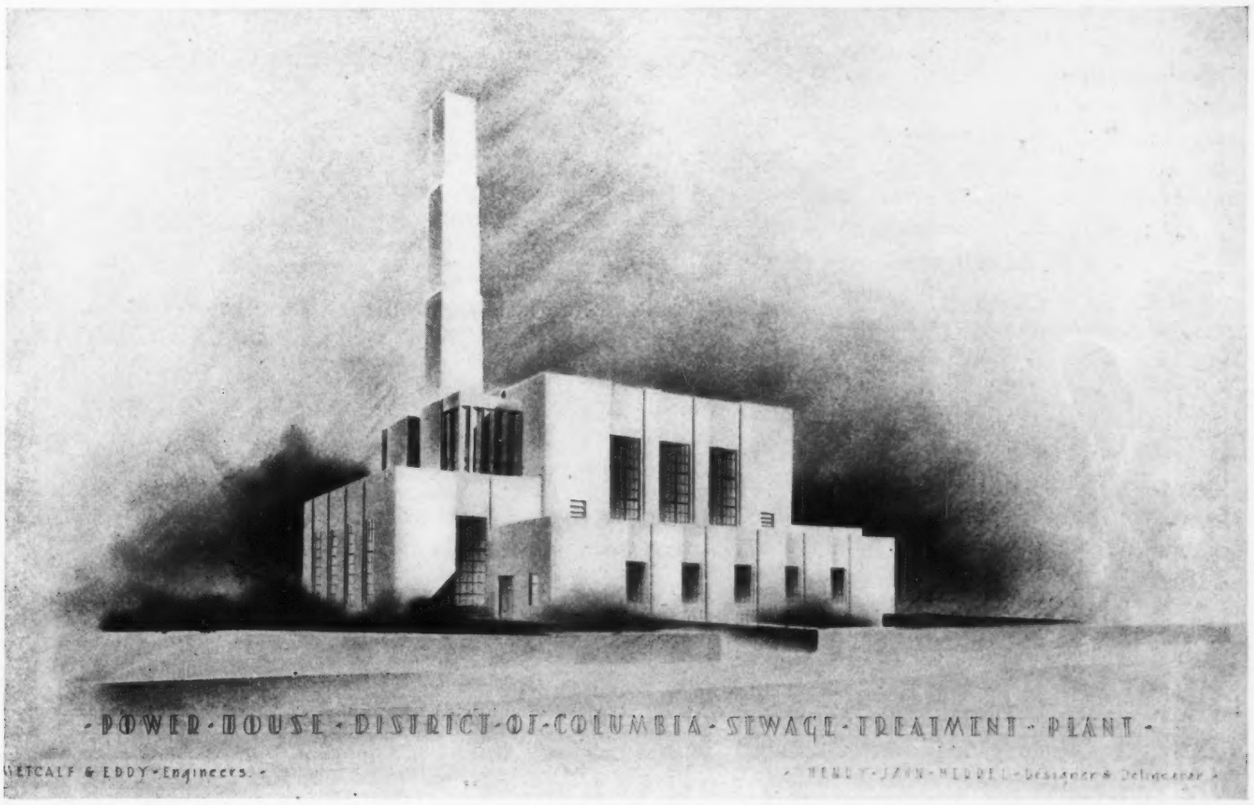
The Committee is propounding nothing new and startling. The competition system has been successfully demonstrated in England, France, Italy, Switzerland and the USSR, where it is accepted procedure.

Organizations in the Allied Arts are working with the Committee along similar lines for Competitions in their fields.

The Committee welcomes support from organizations and individuals interested in its program and will welcome their opinions. It will gladly furnish any further information regarding its activities. Write to P. O. Box 493, Grand Central Annex, New York, N. Y.

HENRY S. CHURCHILL, Chairman
WILLIAM LESCAZE, Secretary

More news will be found on pages 38, 40, and 42 in the Advertising Section in the back of the book



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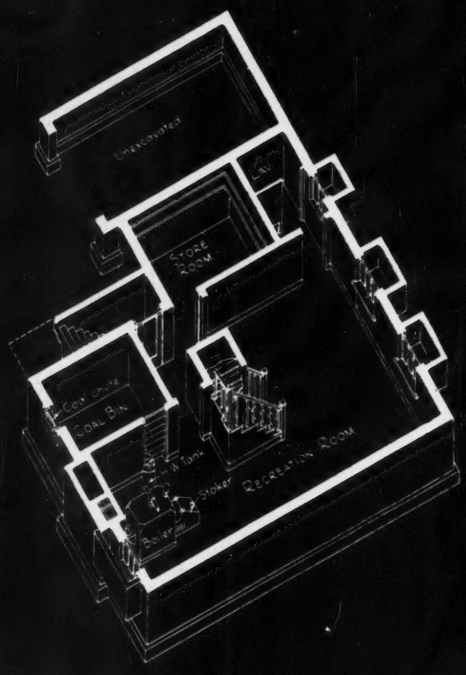

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The fundamental principle of designing for modern bituminous coal or coke heating is to keep driveway, coal storage and heating unit as close together as possible. How this can be done so as to provide abundant basement space for other utility or recreational purposes is shown in detail in our portfolio of "Six Typical Basement Designs for Modern Bituminous Coal Heating," A. I. A. file 30-G. A copy will be sent you, without obligation, if you will fill out the coupon and mail it to either of our offices.

Five of the Reasons

FOR RECOMMENDING MODERN BITUMINOUS COAL HEATING

1 **Convenience:** With modern *bituminous coal*, your clients can have the amount of convenience for which they wish to pay at the lowest cost of any fuel. Boilers, furnaces and bins for hand-firing can be so designed that labor is reduced to a minimum. Automatic firing is available either through hopper feed stokers requiring a few minutes' attention once a day, even in the coldest weather, to the fully automatic bin feed stokers.

2 **Economy:** Modern *bituminous coal* is the lowest fuel in first cost, the cheapest by far to burn. Tremendous unmined supplies scattered throughout the country insure plenty of fuel in the future, which means that your clients will not face rising prices due to imminent shortages of supply.

3 **Dependability:** *bituminous coal* is a safe fuel, free from danger of explosion. It cannot leak and injure floors and floor coverings. Dealers always have ample supplies. Coal burners are the simplest, most dependable type of automatic heating equipment.

4 **Cleanliness:** Scientific washing, sizing and dustproofing treatment make today's *bituminous coal* clean to handle and clean to burn. No greasy soot on walls and furnishings. Modern enclosed storage bins insure spotless basements and living rooms.

5 **Health:** Health authorities have long advised uniform home temperatures for health and comfort. Avoid unhealthful "Temperamental Temperatures" by using modern *bituminous coal*. Its sustained fire keeps the floors warm, prevents a cold layer of air at ankle height, insures health and comfort by maintaining uniform temperature in your home.

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The National Organization of Bituminous Coal Operators

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A water color by Theodore Kautzky of his own home in Bryn Mawr Park, New York

COME ON, 1938!

BY KENNETH REID

THE passing of 1937 is not being viewed with any great amount of regret by the architectural men we know. It has not been the worst year they have experienced, but neither has it been anything to get enthusiastic about. There are reasons for anticipating that 1938 will be an improvement.

We attended recently three days of conferences in Washington, participated in by members of the Chamber of Commerce of the United States, the Construction League of the United States, and the Producers' Council, Inc. The general theme of all the meetings was, "What can be done NOW to revive the great construction industry as the soundest and most likely means of restoring general prosperity?" The speakers were prominent, numerous, and reasonably convincing in developing their several points of view as to what should and can be done. There was some divergency of opinion but an impressive uniformity of earnestness and an almost desperate determination that private construction shall be soon stimulated, by one means or another, through the concerted efforts of all the local Chambers of Commerce of the country and all the branches of the construction industry itself. So great and general a consecration must certainly bring results.

A few days later came the President's message on Housing, suggesting to Congress legislation to encourage the building of individual small homes and large scale housing developments. His recommendations will undoubtedly be acted upon and we shall have lower down payments and slightly lower interest rates for the smaller houses as well as easier financing for group housing and apartments. While the new work that will result from this encouragement will probably not come entirely up to expectations, there will be an appreciable volume to add to next year's total. Still lower interest rates would make more.

But the President did not stop there. Feeling that the prices of building labor and materials are and have been out of line with other prices and that this acts as a deterrent to new construction, he proposes to exert his influence with labor and industrial leaders to get them down. We differ with him on the advisability of this deflationary approach. However, there may be some possibility of getting labor to accept lower hourly rates if assured of more continuous employment and of effecting lower material costs if the producers can see bigger volume which might permit economies. The resistance of the interested parties will probably prevent any great general lowering of costs but here and there labor and business will undoubtedly cooperate locally enough to have some effect on the amount of building done during the next twelve months.

A more logical direction from which to attack the cost of home owning would be towards the reduction of local real estate taxation through the reorganization of local governments and the improvement of their efficiency. Also the rewriting of antiquated local building codes might improve the cost situation. Architects, both as citizens and as expert advisers, can help on both of these matters. They are already doing so in many places.

Coupled with all this determination to build and to make building attractive to private money, there is general acknowledgment of a real need for a great volume of new construction, particularly in the field of both rental and individually owned housing. 800,000 dwelling units a year for the next five years was mentioned by the President as the limiting number that would not develop a surplus at the end of that period. Perhaps we will not build that many next year but do not be surprised to see a good try at it.

Another good sign for 1938 is found in the recent utterances of prominent public utility officials, who, after conferring with Mr. Roosevelt, have promised the expenditure of large sums for new construction during the next two years. Other industrialists have cautiously suggested similar plans for plant expansion. At least a part of these promises will surely come true.

What does all the foregoing add up to? To us it appears to mean that both the administration and business and financial leaders have

reached an agreement that private construction must now take over the job of carrying recovery ahead. Private enterprise is to have its chance, long demanded by its leaders, to show its superiority over public expenditure as a means of reviving the durable goods industries. If it fails, the federal government, as the President warned, will have "to take up the slack." If it succeeds, the only thing we will have to worry about will be the possibility of another runaway boom. It could happen.

We agree heartily that it is a splendid and necessary thing to make this great effort to get private construction under way again. We do not see just why it should be necessary at the same time to cut down on government spending for construction for the sake of an early budget balance. The main thing, it seems to us, is for the total volume of both public works and private building to be raised as soon as possible to a point which will come somewhere near employing the construction industry up to capacity. The government can then taper off with safety.

At any rate, whatever happens, there appears to be some hope that in 1938 the building industry, and with it the architectural profession, will really get going again. Not on the scale that obtained a decade ago, but enough for a reasonable assurance of national economic health. We are sufficiently optimistic by nature to welcome the approaching new year as one holding the possibility of better times for all. Being human, we wish them for ourselves. We wish them no less sincerely and fervently for all our readers.

A night perspective of Buenos Aires' great new Avenida 9 de Julio. *See story on page 781*

PRESENTATION OF PLANNING

A TECHNIQUE WORKED OUT IN RICHMOND, VIRGINIA

BY MELVILLE C. BRANCH, JR.

Planning Change

THE purpose of Planning in America has undergone vital change in recent years. Early efforts were little more than elaborate schemes for civic embellishment. Advertisement, rather than service, was the false goal, and so-called Planning was all too often a superimposed false front, rather than the reflection of actual urban conditions and needs. As the result of these basic inadequacies, but little of early Planning has progressed beyond the paper stage, and the usefulness of that completed has been much curtailed.

The purpose and meaning of Planning today is a very different one. Basic principles of human service have given the field new significance. No longer is Planning an artificial superposition but rather the physical three-dimensional answer to the social, architectural, engineering, and economic needs of a city or region, as it exists today and as it may develop tomorrow.

New Significance

With this broader scope, Planning has assumed real meaning. Whereas, some years ago it was an expensive luxury, today it is a means of solving those pressing current urban problems which are reflected in physical inefficiency, rising social requirements, and staggering municipal overhead. These demand solution. Correlating Architecture, Engineering, Economics, Politics, and Sociology, Planning can solve these problems, and this can be achieved in the not too distant future only if a beginning is made today. For this reason, the field is growing rapidly in America after its early false start. In time, the haphazard human and physical inefficiency of American cities will be first lessened and then eliminated.

This growth will be of incalculable benefit to the entire population. To the individual architect, it will further illustrate the spatial, economic, and social breadth of modern architecture and in so doing will indicate, in a practical manner, the direction in which he can achieve that professional significance not his today.

Immediate Needs

In its present young and evolutionary state, certain aspects of American Planning are of particular importance, for actual accomplishments have lagged far behind that which the field is now technically equipped to provide. These aspects, which need present development, are the Legal phase, the Economic phase, and, last but not least, the Technique of Planning Presentation. It is with this technique that this article is chiefly concerned.

The Problem of Presentation

Planning has reached that stage where education of the public and the presentation to that public of existing material is of paramount importance. That such is the case, is evidenced by the recent rapid growth of Planning literature and the increasing number of exhibitions. First the thinking public, and then the public at large, must be introduced to this field and in time be persuaded to stand as firmly behind Planning as they now do behind the right to Education. This is a problem of great difficulty. Too few Planners and Planning organizations realize that the average man does not even know the meaning of the word and has no interest in the field as such. This average man can understand nothing but the simplest ideas and unconsciously refuses to exert his mind be-

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yond a certain minimum point. Furthermore, he is quick to react to minor detail and to allow a relatively unimportant point to determine his entire reaction. He is easily prejudiced and only with much effort can he be dissuaded from existing faulty beliefs. To this difficult public, Planning must be sold.

The Richmond Problem

The aim of the Richmond Exhibit was not to offer specific solutions, but to present the idea of Planning to those in whom interest was anticipated and to create in their minds vivid realization of the need for Planning in their city. It was correctly assumed that the visitors would know little or nothing of the subject, that they would be unwilling to pause and puzzle out any complication, and that would not absorb more than a few salient facts. It was also important that however much or however little detail was absorbed, some general reaction be assured. Nor was it forgotten that those for whom the exhibit was created were intensely proud of their home city and that their reaction would undoubtedly be negative if there was a feeling of criticism rather than constructive suggestion. Tact was essential.

The Richmond Solution

"Richmond needs Planning" was selected as the theme of the exhibit and in powerful black letters these words dominated the whole display. Each and every part contributed individually and collectively to the expression of this main idea. Thus was achieved necessary unity, and an emphasis on one main point.

By means of an arrow on the floor immediately in front of the single entrance, and a brilliant red arrow running completely around the room, the circulation of the Public was predetermined. The sequence of ideas followed this natural path.

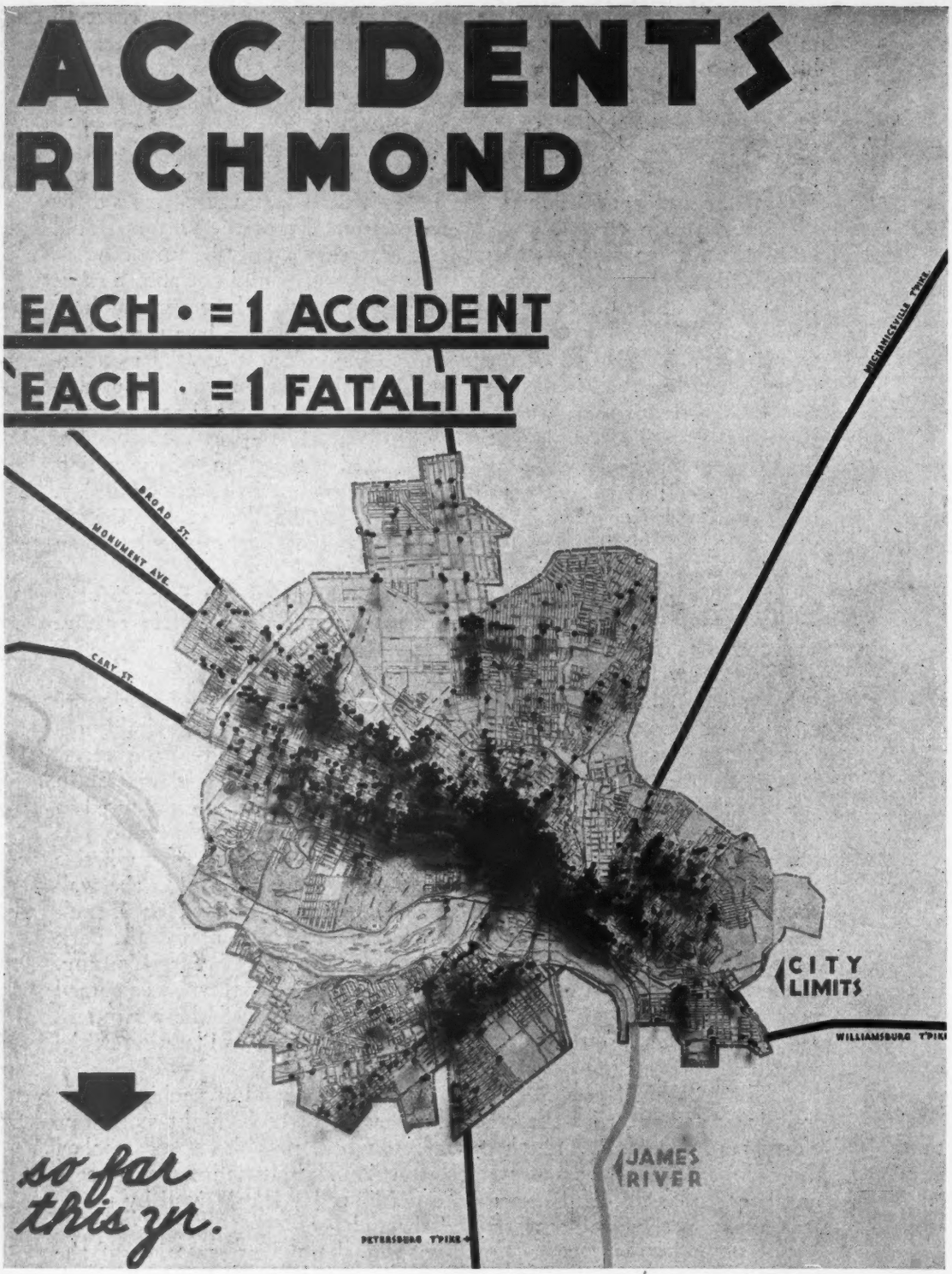
Only Traffic, Floods, Parks, and Housing were treated, for more could not have been absorbed and complexity would have inevitably resulted. These particular units were selected as those of greatest interest at the time of the exhibit and as those most likely to create a reaction in the mind of the visitor. Each unit, or group of posters, was executed in an appropriate dominant color. At the beginning of each group was placed some significant three-dimensional object, in order to emphasize the fact that those conditions diagrammatically illustrated on the wall were actually in three-dimensional evidence within the city. Hence, traffic signs at the head of Traffic, sand bags at the head of Floods, park signs before the Park group, and dilapidated furniture before Housing. These various objects acted as mental stimuli and the wall posters assumed new meaning. In back of the poster groups was placed the perimetral red arrow, indicating their interrelation and pointing to Planning as the solution.

The individual posters required long, careful study to achieve utter simplicity and in order that the salient point of each might stand out clearly and forcefully. To their surface, where possible, were attached three-dimensional objects to attract attention and create interest. Photographs were largely used because the public today is attracted by them. Brilliant, appealing colors were used throughout.

The model unit was a three-dimensional usual presentation of the fact that growth and development must be either planned or haphazard. Even a cursory glance at the two model communities revealed the great advantages of the planned community, as contrasted with the unplanned area.

General Conclusions

In creating any exhibit of Planning material there must be careful determination of just what the exhibit or material is going to say, and an equally careful study of those for whom it is prepared. Since the prime reaction of the average man is a subjective one, there must be established a definite relation between Planning and that which it can accomplish for the individual. This individual must feel that the field can simplify his problems and gradually translate his ideals into tangible results.



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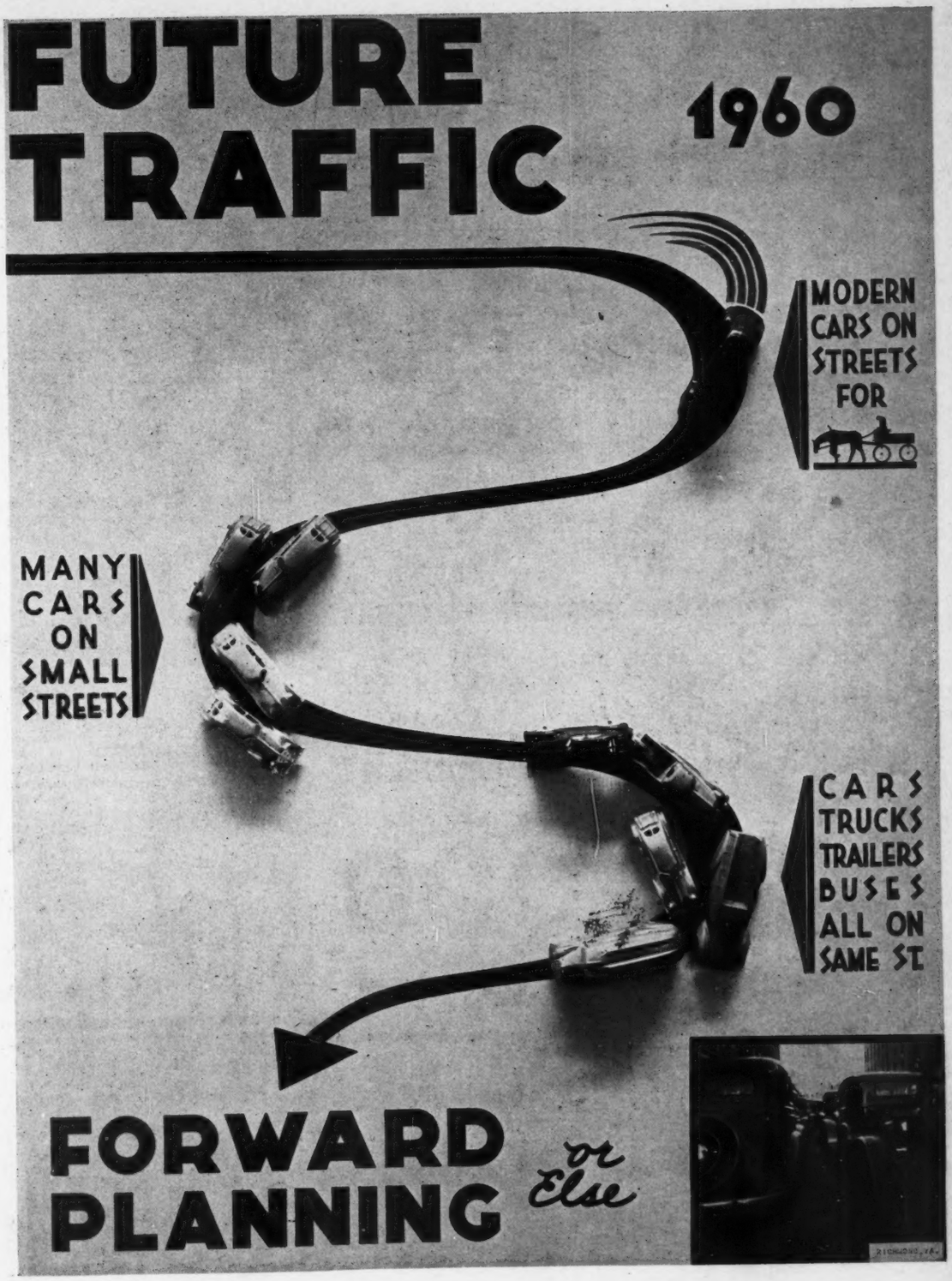

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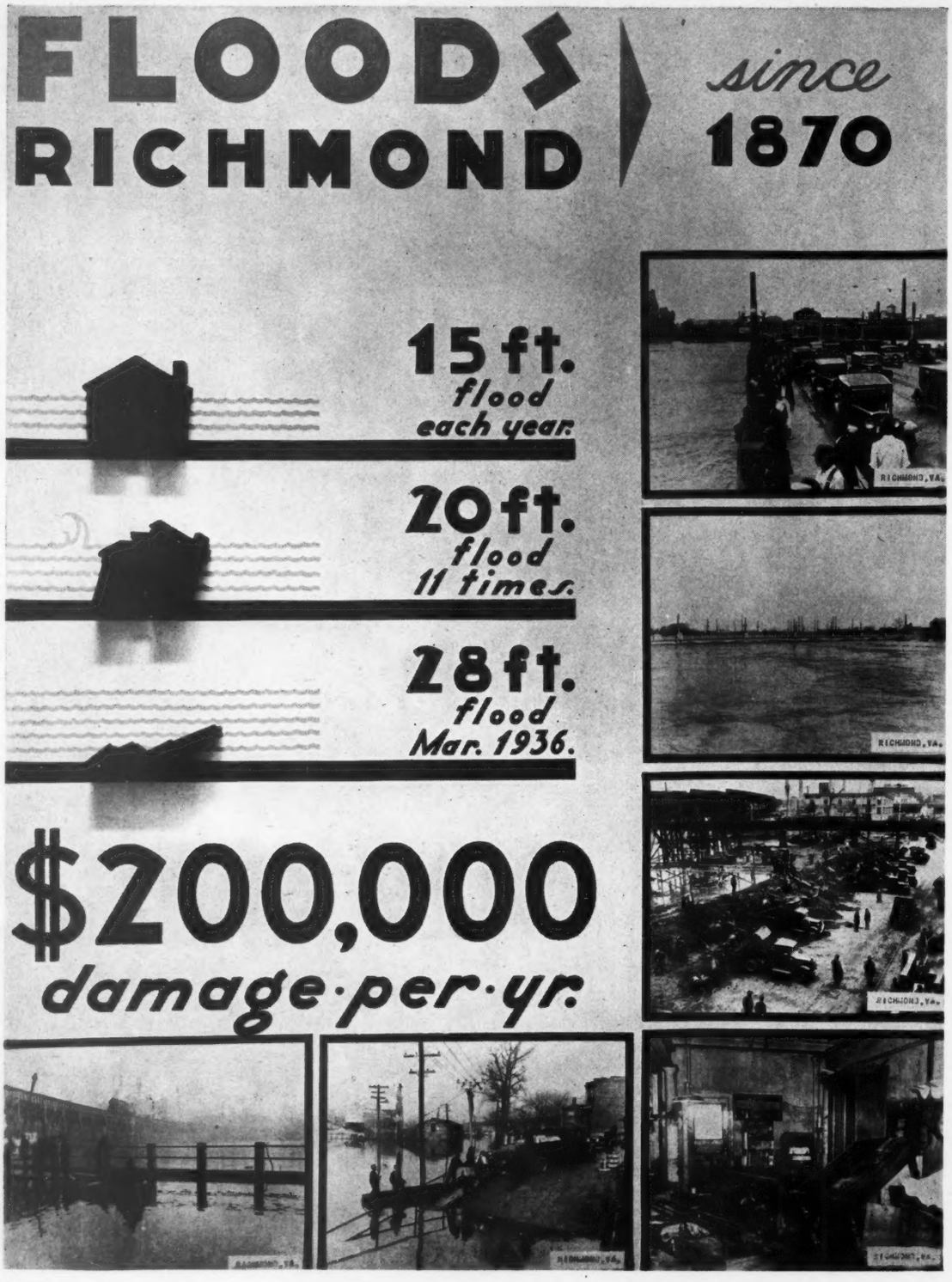

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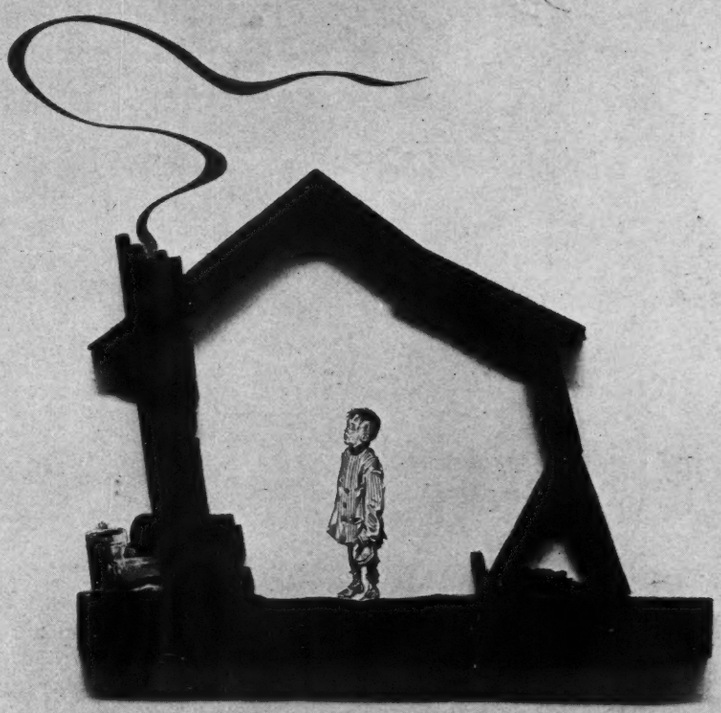

BAD HOUSING

Since Planning presentation is first and foremost a visual interpretation of ideas or conditions, simplicity is of prime importance, requiring clear analysis of the problem into component parts. Any complexity invariably leads to confusion. Each and every part must express one simple point and contribute as a unit to the general sequence of ideas and to the main conclusion. For this reason, in an exhibit the circulation of the public must be worked out, and in publication form the page order carefully studied.

The expression of each simple idea can only be achieved by clarity. Every poster or page must permit of no doubt as to its exact meaning. It must speak simply and it must speak clearly. Clarity of expression is the result of clarity of thought, long careful study, and gradual simplification.

Technical means of Planning presentation have not been adequately developed. There is real need of discovering new means of interpreting ideas and creating public interest. Maps, drawings, and charts have constituted a limited presentation vocabulary, and even these have been considered mainly from the point of view of the Planner and not from the point of view of those less familiar with them. There is much development possible in the restrained use of commercial presentation, and the Movie and Radio fields are practically untouched.

If this problem of Planning Presentation were given the study and research worthy of its important role, it would not be long before the American Public would acknowledge the vital significance of this field and direct its mighty impetus towards fulfilling the aims of Planning.

PROBLEM STATEMENT

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CHRONICLES OF A EUPEPTIC—II

BY HUBERT RIPLEY

WHEN Tech closed for the summer in 1890, I found a job at $10 a week in Arthur Little's office on the top floor of the Old Mason Building in Batterymarch Street. It was a delightful rambling old place, picturesque in its air of careless disarray. The office was a veritable museum and storehouse of Early Americana. Mr. Little was an art collector as well as an architect of rare discrimination. He'd buy doorways and porticos, mantelpieces and paneling, stair trim and cornices, from historic old places that were being demolished. Sometimes he would buy an entire house and pile the pieces in a pantechnicon. He had in storage an enormous quantity of antique fragments, carton-pierre ornaments from the workshops of the XVIII Century, leaded-glass sidelights and over-doors, gilded eagles, bull's-eye mirrors, glass chandeliers, even a sedan chair. *Objets d'art* were his hobby. We seldom had to detail a stair-rail or an architrave; there were hundreds of little sections in the office, varying in size and richness, that we'd just clap down on a full-size detail sheet and mark around with a pencil. Our mouldings were authentic. Mr. Little sold most of his collection to his clients, built the old doorways and paneling into their houses, piecing out as necessary with new work to match the old. The boss had an uncanny flair for just the right object to suit his own and his client's taste, and had little difficulty in disposing of his purchases.

Arthur Little was a charming dilettante. He knew his onions and designed and built a bewildering number of lovely residences. Much of his work at that time was the alteration of stodgy old city houses. He'd remodel a high stoop, brown-stone front into an English Basement House, often a difficult problem, not always a success even in his skilled hands. I remember one nicknamed "The Receiving Tomb," for in order to gain sufficient height for the entrance doorway, it was necessary to depress the front yard. Nowadays we're used to this whimsy—the Back Bay has many such exemplars, we think nothing of 'em. But Arthur Little's rooms were always distinguished, full of lovely furniture and brocades, mantelpieces and mouldings worthy of McIntyre.

When it came to designing a splendid room, Arthur Little would retire into his private office with a 2B pencil and a roll of Alba tracing paper for a few hours. George Fernald would take his studies, carefully drawn freehand at ¾" scale, and turn them into working drawings. George was awfully good at this sort of thing, had a keen eye for color and a sensitive feeling for *décor*. He was invaluable to Arthur Little, the only office, as far as I know, with which he ever was connected. In later years, George brought home some fine paintings he'd made in Italy and the Mediterranean towns, exceptional work even for an architect.

The amount of work the four or five draftsmen turned out was astonishing. Of course the Boss himself was an inspiration, and we had Batty Langley to fall back on when at a loss for ideas.

* * * * *

NOTE ON BATTY LANGLEY

M. S. Briggs speaks somewhat slightingly of Batty, calls his work "serio-comic Palladianism." There is, to be sure, something about Mr. Langley's *naïveté* that evokes a smile, but the office of Arthur Little took him seriously enough in spite of the fact he never had been a practicing architect. Anyhow, Briggs doesn't poke fun at titled dilettantes. He says, "Batty Langley, originally a landscape architect, founded a school of architecture intended chiefly for the education of carpenters!" What of it? A good carpenter is a master-builder; so is an architect. (See Cor. I. 3, 10—*"Ut sapiens architectus,"* which the Good Book translates, "As a wise master-builder.") Mr. Langley published (1738) the "Builder's Compleat Assistant," and (1757) "The Builder's Jewel: or, The Youth's Instructor and Workman's Remembrancer." (I think it was the former we fell back on.) He also—to the perturbation of that aristocratic amateur and mordant critic, Horace Walpole, fourth Earl of Oxford—invented "The Five Orders of Gothic."

* * * * *

The office of Arthur Little, afterwards Little and Browne, became one of the most distinguished in the country a few years later. The character and beauty of this firm's work are fine and noble, comparable to the best in American Architecture. Even the short time

I was there gave me a feeling of mental exultation.

The Boston Architectural Club had recently been formed with rooms in Hamilton Place. "To fill the place in Boston," its founders said, "that the Royal Institute of British Architects and the Architectural League do in London and New York." Clarence H. Blackall was the club's first president, Richard G. Schmid, treasurer, William T. Patridge, secretary, and James Morris, steward. There was always something going on at the Club—Noon Luncheons, Pipe and Beer Nights, Sketching Classes, Lectures, Exhibitions, Entertainments. It was both a Social and Educational institution and it rendered from the very beginning, an extremely valuable contribution to the advancement of the profession of architecture.

I joined before I left Tech and have a vivid recollection of the first "Minstrel Show." For three years I'd been engaged in constant study and was ripe for relaxation. Eddie Hoyt and Eddie Maher were endmen, and Davey Goodrich interlocutor. Tim Walsh and Jud Wales, together with a few picked men, tried to put the bee on the show, but Eddie Hoyt came out before the curtain, and with a magnificent gesture of authority and assurance—for which there was no warrant—by the sheer force of his personality, so overawed the hecklers that they thereafter became quiet as mice. I took this all in, greatly impressed, and wished I had the *savoir faire* of Eddie Hoyt. Davey Goodrich had a rich fruity baritone and sang:

"Oh we are the jolly draftsmen,
None with us that can compare,
All we ask is liberal wages,
We're the boys who push the square!"

till the rafters shook. Eddie Maher, a rare spirit if there ever was one, delivered a monologue on local architectural history. I wish I could remember his remarks, pungent and full of rollicking satire. "The builder," he explained, "is a plain man. He calls a spade, 'a spade,' and an architect, 'an archyteck.'" Then he told us that Adam was the first Architect; proved it by citing one of the City's noted hotels, the Adams House. "That is," he said, "it's Adam's up to the cornice, above that it's Eve's." He even, in some occult ratiocination, connected the building of Solomon's Temple with a prominent firm of Boston Architects. Just how, I do not quite recall. To me it was a swell show and I was awfully glad I'd joined.

For many, the associations formed in the Architectural Club are perfumed memories; memories redolent of the thick fumes of tobacco, sizzling Welsh rabbits, and the malty smell of beer drawn from the wood. The "Conversaziones," as the weekly meetings were called, began with a social hour before the "lecture" or whatever the schedule called for. Then the president would introduce a speaker, maybe H. Langford Warren, who knew more about Architectural History, almost, than Clio herself, or perhaps a scholarly address by Charles H. Moore. These talks were usually illustrated with lantern slides, of which the Club had a large collection. Morris, the club steward who operated the lantern, was fond of his whiskey and potash but, being a valiant toss-pot, during the social hour he managed to stow away in addition numerous draughts from the beer keg. When the time came to operate the lantern, Morris was so befuddled he'd become gaga; shove in a view of the Doge's Palace instead of Sancta Sophia, or perhaps a detail of the Ponte del Paridiso upside down, in place of the Piazza San Pietro the speaker was expecting to see. These little incidents endeared Morris to his audience if not to the lecturer.

I recall an occasion when Eddie Hoyt, Tim Walsh, and Shiller were late for a lecture, having dined at the Old Elm on sauerbrauten, egg pancakes and many, many seidels. Walking gaily down Tremont Street, they paused to listen to a German band. The familiar airs induced a touch of nostalgia in Shiller, a tall blond Saxon with a wide repertoire of lusty ditties. He stopped short and began passing out nickels to the pleased musicians. A bright idea struck Tim, and promising more nickels and all the beer they could drink, he persuaded the band to go with them to the Architectural Club. A dull lecture on Syriac Pottery was in progress and most of the assembly was quietly dozing in the darkened room, a few conscientious souls trying to follow the speaker's analysis of the slides. The conspirators, followed by the band, crept softly up the stairs. Pausing for a moment to draw a deep breath, the musicians, under Shiller's leadership, burst into the stirring strains of "Ach du Lieber Augustine." In the narrow hallway, just outside the open clubroom door, this sudden and unexpected blast was ear-splitting, the reverberations cataclysmic. Eddie and Tim and Shiller stole quietly down the stairs, out into the night, leaving the bewildered audience and the puzzled musicians in turmoil and confusion.

There is a wealth of material preserved in the old scrap-books of the Architectural Club which, to carry on an orderly sequence, I shall advert to later.

Note on the "Old Elm"

This was a famous beerhouse in Tremont Street near West Street, so named from the large elm tree that stood for a hundred years or more on Boston Common just opposite. In my early youth the tree was still standing, a battered old trunk on its last legs. When the subway was built under the mall, despite violent protests and the writing of many letters to the Transcript signed "Indignant," and "Vox Populi," and verses beginning, —"We'll not sell 'em a single El'm," the old tree, together with many other fine specimens, came tumbling down. Tradition says that George Washington *(res saluberrima lumbis),* once stopped under its shelter, but tradition may not always be relied upon. The restaurant and bar had a long and honorable existence. Good nourishing food at prices within the means of the slender purse of the poor draftsman, and good beer in large mugs to be had for a nickel. There were also enormous glasses holding nearly a gallon, Gargantuan goblets that needed two hands to manage. These were for special occasions, initiation ceremonies, and Pantagruelian symposia.

* * * * *

The winter after leaving Tech I worked in George T. Pierson's office in Philadelphia. I hated to leave Arthur Little's but Mr. Pierson's offer of $125 per month was a princely sum, not lightly to be refused. He said he'd seen some drawings of mine in the "Architectural Review," needed a bright young man in his office who could do rendering. Besides, I thought the experience in a distant city would be good for my psyche. It was. I enjoyed Philadelphia and its environs immensely. The old streets and squares, the stately row-houses, Independence Hall, Carpenters Hall, the Custom House, the old churches, Camden, Germantown, Fairmount Park, the Schuylkill and the stately Delaware, lovely Girard College, and Rittenhouse Square.

The boys in Mr. Pierson's office were most friendly and companionable, and we used to go out sketching together Sundays and holidays; William Penn's house in Fairmount Park, the Chew Mansion, St. Michael's (I hope I've remembered these names rightly) were fascinating to me. To improve my technique, I made pen drawings of many of these.

Every Saturday night, three or four of us dined well at one of the older restaurants. I've forgotten the name of the hotel, but it was on Broad Street near Wilson Eyre's lovely Art Club (I still think it one of the notable buildings of the United States). *Table d'hôte* was 75c, *vin compris,* the cuisine was French and the food, like all food in Philadelphia, of an excellence not to be gainsaid. Afterwards we'd go to a bawdy burlesque show, something like the Old Howard in Boston, pay a quarter for a seat and roar at the merry quips and indecorous japeries just as Aristophanes' audiences did at the Thesmophoriazusæ (B. C. 412). A late supper of panned oysters and beer to finish the evening.

What marvelous oysters! and how skilfully prepared! What vanilla ice-cream! *O! je meurs!*

Mr. Pierson's practice was largely railway stations and resort hotels for the Norfolk and Western R. R. Co. and I gathered a lot of information on those structures which I've not since had occasion to display. Mr. Pierson was a most considerate and appreciative boss. He was of slight build, small in stature, and had a fondness for fine clothes. He liked heavyweight shepherd plaids, woven in England, which, while not exactly loud, were sufficiently striking to make the wearer a marked man. His waistcoats (pronounced we-skut, though we always called them vests) were made of the same heavy cloth, back and front, the wearer being sensitive to draughts. It was from him I acquired a taste for fancy double breasted vests, grays and browns with pink polka dots and round cat's eye buttons.

At that time (1890-1891) a number of brilliant young architects in Philadelphia were just swinging into their stride; Wilson Eyre, Frank Miles Day, Cope and Stewardson had arrived, and a group of younger men were coming along. It would be invidious to name a few without enumerating them all. Theophilus Chandler seemed to me the most distinguished of the older men. He was a cousin of F. W. Chandler of Boston, and a friend of R. S. Peabody. *Style François Premier* was the vogue in Philadelphia then, just as Romanesque was in Boston. The Philadelphia men, strong advocates of eclecticism, were playing with it, adding a bit of *cinquecento* and a dash of English Collegiate. For a while it was touch and go, the English XIV Century Gothic finally nosing out. It seems a pity, almost, that we don't see François Premier any more. Such *suaviter in modo!* Such *fortiter in re!* It was all most romantic to me and I got quite excited over it for a while. The Art Club building, as I said before, is unique, like a Brandy Crusta, a mélange of delightful detail.

I don't seem to remember the T-Square Club during my stay in Philadelphia. Maybe Albert Kelsey and Dave Boyd hadn't gotten around to founding it in 1890. At any rate I didn't attend a meeting there 'til some years later. On that occasion I was impressed anew with the entertainment afforded. Julius Harder was a member of the jury for the selection of drawings for the annual architectural exhibition, and, as I happened to be

there at the same time, he told me to drop around during the evening. I did so and found the clubrooms were in the loft of an old stable in an alley near the down-town center of the city, a bully old place where candles served to make darkness visible through the smoke wreaths (Milton, Canto I). In the middle of the festival board was a whole roast suckling pig with an apple in his mouth and, disposed about at handy intervals, vast jugs of Philadelphia Pale Ale! The fellows in the City of Brotherly Love certainly know how to live. Where there's good food and drink, there's good Architecture also.

The work in Mr. Pierson's office was slowing down, I was a little homesick, despite the allurements of Penn's Woods, and finding there was an opening in the office of Andrews, Jaques, and Rantoul, returned to the Hub in the Spring of 1891.

No. 8 Beacon Street was a large old City house, just around the corner from the Architectural Club which had moved into Tremont Place. Andrews, Jaques, and Rantoul had taken the two upper floors, ripping out the ceiling and attic floor, leaving the roof trusses and girders exposed. The top floor thus became one big drafting room with low screens between the windows forming "coops," while the center of the loft was left open, set with tables for full-sizing.

It was a jolly place. Everyone smoked if he pleased and Bob Andrews was the guiding spirit, the genial *deus ex machina.* We could hear his deep throaty bellow when he started coming up the stairs from his private office on the floor below. It was a friendly warning to the boys to quit their tittle-tattle and tomfoolery. Bob was never one to do any pussyfooting. Eddie Maher worked in the office and was making a big detail, stretched out flat on his belly on top of a large board, (architects used to have perfectly huge drawing boards before Harold Magonigle taught them to make all drawings on 20″ x 40″ sheets). The trestles under Eddie's board were a little wabbly, and while Eddie wasn't particularly heavy, his weight was just enough to maintain the equipoise of his perch if circumspection was observed. Bob came into the room with his hearty bellow and Eddie, who was not expecting him and was in the midst of laying a wash, was startled. He shifted his position suddenly, one of the trestles lost its balance and Eddie, the board and all his studies, godets and drawing instruments, and a couple of big books from the library, slid slowly to the floor into as fine an assortment of *membra disjacta* as one might well hope to see. Bob was delighted and emitted the loudest guffaw we ever heard. "I could have killed him," said Eddie afterwards.

Bob had been trained in the tradition of H. H. Richardson, and his office was modelled on that of his illustrious *maître.*

The Brookline office of H. H. Richardson was an institution, an atelier, a training school for architects. Numberless neophytes passed through the flames of its crucible and came out strengthened and purified, even as Demophoön, wise Celeus' goodly Son. (Just imagine a young fellow, fresh from Tech, working in the same drafting room with Stanford White, Bob Andrews, Charles Coolidge, for example.) All the *nouveaus* got $10 a month for the first year, after that if they were any good, they got maybe, $10 a week.

One evening at the Architectural Club I listened spell-bound to Bob Andrews telling of his experiences in Richardson's, and, of the way the master trained his men. Bob, it seems, was working on the studies for Trinity Church Parish House in Boston, putting all he knew into them. He had surrounded himself with folios from Richardson's wonderful library, photographs, copper-plates from Gelis-Didot, the lithographs of Samuel Prout, and Taylor's "Picturesque and Romantic Voyages in Ancient France," in fact, everything he could find on the subject of Romanesque architecture, detail, and ornament. Bob was out to show what could be done with the glories of the Midi, translated into terms of XIXth century eclecticism.

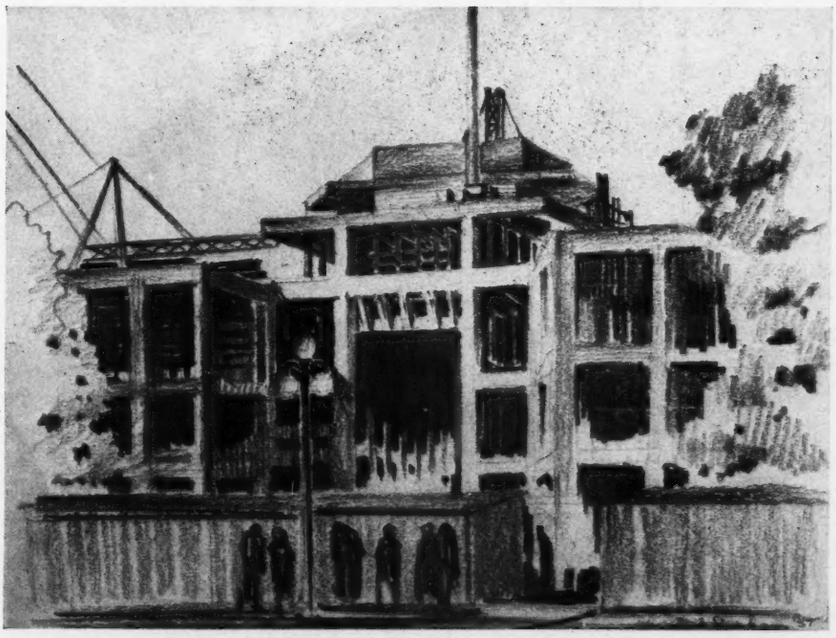
Richardson spent a large part of his time in criticism of the work of his men, and he followed closely the studies Bob was making, suggesting this change and that. Finally he said: "Try a study on tracing paper of just the wall surfaces with the openings shaded, no detail. I want to see it in mass." Bob did so and showed it to the boss the next time he came to his coop. "There!" said Richardson, "That's just right. Don't you think so yourself?" Bob had to admit it was the best study, and the Parish House was built as you may see, with hardly any ornamental detail. And this was fifty years before "Spatial Architecture" was invented.

The firm of Andrews, Jaques, and Rantoul had a large practice for those days, three or four great big office buildings for the Equitable Life Insurance Company, Colorado College, a church or two, and a lot of miscellaneous stuff. After a month or so, I was given a small house to do all by myself, had lots of fun with the drawings. Now I'm almost as good at small houses as I am at Geography,

but whether the firm thought my talents were wasted in this field or not, I never knew. Anyhow I was put on the job—under Barrows—of full-sizing the stonework of the Equitable Life Building of Denver, Colorado.

Barrows was a senior draftsman, knew how to detail belt courses, eggs and darts, ogees, modillions, and cornices the way the boss liked them. I'd learned how to draw acanthus leaves watching Henry Pennell do it, and maybe Bob thought I'd do better in stone than in wood. I shall never forget the cornice detail of the Equitable Building as long as memory lasts. It was huge, Gargantuan. In fact it was so big we nailed two of the biggest drawing boards together in a large vacant room downstairs, propped them up against the wall and went at it with charcoal—or rather, Barrows and I watched Bob go at it with charcoal. The Strozzi Palace cornice was our inspiration and we out-did—in size at least—our model. How the damn thing was ever built, whether it ever *was* built the way we detailed it, and why, if so, it didn't crush the building under it, is one of life's mysteries. I have a theory it never *was* built, but perhaps somebody in Denver can say for certain. I'd be afraid to go there for fear it would fall on me. It projected eight or ten feet from the ashlar line and had everything the Strozzi cornice had and more.

The old John Hancock Building in Federal Street, Boston, had a cornice like that, only of course, not so big. It was built of terra-cotta and hung from a steel frame. A few years ago, dentils and modillions and acroteria began to drop off on people's heads down on the sidewalk. This so annoyed the public, that the owners took off the upper half and the building looks practically as it did before. In the 90's, office buildings all had great cornices so people would know where the building stopped and the sky began. Nowadays the cornice is unnecessary because one can't see either the tops of buildings or the sky—except little wisps of it—from the street. You've got to go across the river or out into the country to see the city, or else take an airplane.



The new Oregon State Capitol, designed by Francis Keally and Trowbridge & Livingston, Architects, as sketched during erection by Bob Durham

"San Fernando Mission"—from an etching by R. Stephens Wright included in the 22nd Annual Exhibition of the Society of American Etchers held recently at Rockefeller Center in New York

LEISURE AND THE POOR WHITES

BY RALPH WALKER, F. A. I. A.

THE world is very interesting, but it is a supreme place for contrasts. Are you a grouch, disappointed in the way things are going? Then certainly you can pile example upon example, depression upon depression, to prove that destruction is just around the corner.

Are you a Pollyanna pleased with progress? Then, too, the automobile, the radio, as well as thousands of other instances of man's inventive mind can be cited to show that in all too short a time Utopia will be like a rainbow about the shoulders of our civilization.

Suppose, however, you are trying, as I am sure most of us are, to find a balanced way in life—willing to achieve a little, to understand a little, to arrive, as architects should, at the creation of a little beauty—then we must confess these days are very confusing.

Most of this confusion exists between the desire for and the improbability of attaining everything that man can imagine. And the things, the "all God's chillen got heaven" things, he can and has imagined. They go on without end, one ladder of dreams upon another. In the midst of it all a fundamental idea is evident—that contentment does not belong especially in the white man's nature. We might say that he exists wholly because he needs must think of the future.

The one big *must* which is forceful in our civilization is that the effort of today shall pay dividends tomorrow. Whether it is an effort for food or for shelter, or for those pleasures which make life the maple syrup on the wheat cake, each effort must be envisioned as having a future as well as a present and a past.

Lately the world has gone strong for a future that is to be largely a place of more everyday food, warmth, and things belonging to Ford's right-hand world (that hand which makes automobiles and tractors in contrast to the left-hand world which collects the handicraft of the pre-right-hand world).

We are told it seems so necessary that all our efforts should be exerted to the task of helping our neighbors to material satisfactions, not only now but also in planning the same results for unborn neighbors, that there seems little or no reason why anyone should lie in the sun for a while and weave thoughts of what man might become both mentally and spiritually or how beautiful he might make the world in which he lives. In this age the latter thoughts are daydreams, considered a pure waste of time and as unrelated to the former.

But who can say whether economic conditions or the loss of pride, the loss of spirit, has been the more stressful toward the final result in the decay, for example, of whites along most of the Appalachian range.

Does the phrase "poor whites" actually mean lack of money or lack of spirit?

What is there existing which is different from the origin of these people, that pioneer spirit which settled them comfortably in the places where they are finally disintegrated?

What is there existing in the world today which makes us less independent than that great old American who with a true New England way of stating a thought said:

"Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience then? I think that we should be men first and subjects afterwards."

Substitute the word *will* for *conscience* and bring the quotation into the 20th century.

Eddies of civilization exist all along the Appalachians. These rural eddies are slums as great as exist in the eddies of urban life.

But all rural eddies are not slums, and the same is true of some urban eddies. Economies have changed, expanded and diminished, but the peasants and craftsmen of Europe have continued to maintain the basic life of one civilization after another.

Time and time again the wealth which they produced has been wasted, the land has been slowly exhausted, and as slowly brought back.

But slave, serf, peasant has outlived exploitation and suppression, and will do the same with the new liquidations.

Maybe it was just animal dumbness or just vegetable ability to take it and still go on. Or it may be that there was a spirit so often seen during the evening return of a peasant group to the village, a return in which fatigue is accompanied with song. How strong is the spirit of that peasant song. (The General Motors hour is coming over the radio and in it one folk song after another underlies the music as a basis of creative origins.)

The proletarian dogmatist thinks that lying in the sun breeds a softness of character, and

so to be sure it does, for at such times out of the somnolent unconsciousness comes the poetry of life in contrast to the matter of fact of keeping life itself, and there comes leisure.

Efficiency by itself is a terrifying thing. There was something simply amazing in the characters of those old New England clipper sailors, men who dared to live adventurously with leisure as the reward. One after another, contented with comparative wealth, retired at twenty-five to thirty, building themselves cottages or houses of a beauty and grace and a sensitiveness not seen many places elsewhere.

Wherein lies the differences between them and ourselves? Is it in part that we no longer live adventurously and therefore do not earn our leisure. Is it that we are too dependent and our leisure is unwillingly thrust upon us?

It is obvious to all of us that leisure is necessary for our well being, but to have meaning it must be desired; desired in the sense that it is to be used to create for the individual, physical contentment, mental relaxation, and spiritual enlargement.

Your poor white has leisure but does not desire it. He accepts it as fate. It is not leisure; it is just that he never has anything to do.

Most of us fight like the devil to attain a little leisure, a captive from the active twenty-four hours of keeping our little world on an even keel. As one reads history, and that without too much nostalgia, the late eighteenth and early nineteenth century seemed to have accomplished a great quantity of work and at the same time captured a mighty amount of leisure. And remember this was the time in which the pioneers spread themselves over the world—material as well as geographical.

The word functional, as an idea, really comes from that time.

The mechanical servantless age was then anticipated. Witness the "Lazy Susan," the "Curate's Aid" and many other devices. But more than that think of the ideas; ideas of freedom, ideas of democracy, of your and my political rights, born in that leisure.

Williamsburg as an architectural stage-set is only worth while, otherwise an obvious sentimental fake, if the fact is plainly shown that there men had the leisure to think and give argument on not only their economic affairs but also on those things which make educated men—their reactions to the world of ideas.

Recently I have been reading "The Arts" by Van Loon. Some of my friends think he is upstage and somewhat impertinent in assuming the amount of knowledge necessary to write intelligently on so vast a subject.

On the contrary, I have enjoyed the remarks of a man, evidently well educated, who has taken time to think of beauty and who shows intelligent reactions, of which many may be right or wrong. But it is as stirring an experience to disagree with Van Loon as to find yourself in agreement. But you must yourself take time and find leisure, otherwise your reactions are too often prejudices, arising too strongly and too aptly to make sense.

Prejudices which so often have damned creation without an endeavor to understand.

I have wondered often why, in "Ninety-three," men from the east, McKim and others, did not realize that in Chicago a design movement had started which made the word "renaissance" to truly have meaning. That a design movement had started which had epic characters here in America; which had the qualities of Thoreau whose words I used earlier; of Walt Whitman that strange poet who wrote:

"A worship new, I sing;
You captains, voyagers, explorers, yours!
You engineers! You architects, machinists, yours!
You, not for trade or transportation only,
But in God's name, and for thy sake, O soul."

"Passage to you, your shores, ye aged fierce enigmas!

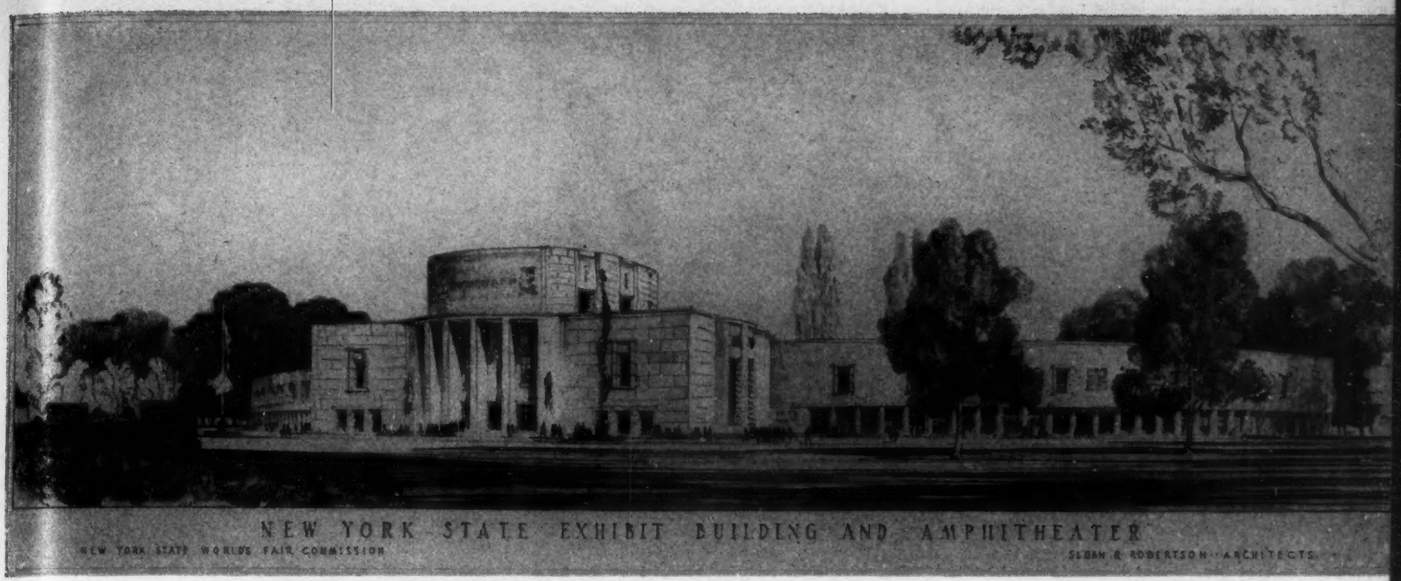
"Passage to you, to mastership of you, ye strangling problems."

But out of all this mountain of national creative sweat, there only has come forth an architectural mouse, i. e., a Triangle, and a fit housing to a klansman and an immigrant, architecture from lands where the sun has shone oh so rarely, from lands where the poor whites of the future are developing before our eyes. New poor whites, who, spiritless, do not realize that a modern and more terrible slavery comes from a loss of personal independence, from a lack of personal joy in creative work and in adventure and in the loss of sensitiveness to one's surroundings.

The New England clipper sailed under the rigid discipline of a master, but a master who, with the men under him, had democratic shares in the result of the voyage. To both the authority meant willingness.

The architecture of the new poor whites is largely warehousing, spiritless, fundamentally an antheap, a dependent architecture, an architecture partially generated by fear of social unrests—the fruit of a society which admits the possibilities that, forever, some of its members will be defeated, will be under-privileged. All of this seems as true in Russia, in Germany, in Italy, as well as here in America. Dependence makes the poor whites.

Perhaps Maine and Vermont were right.



NEW YORK STATE EXHIBIT BUILDING AND AMPHITHEATER

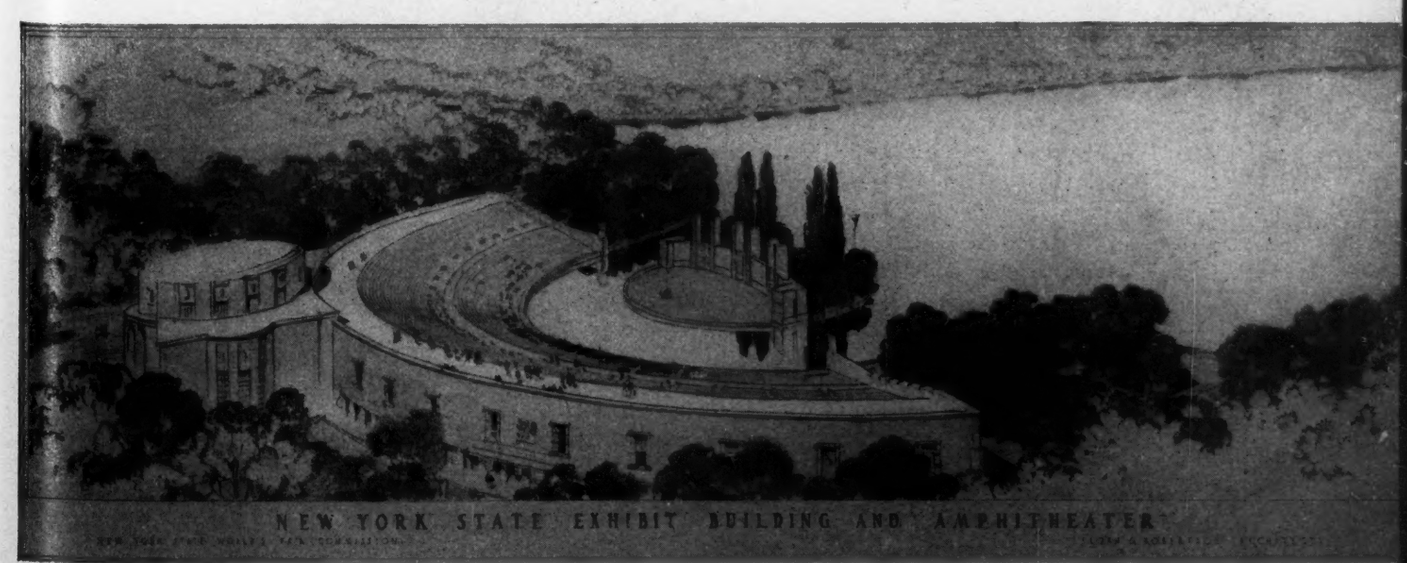
NEW YORK STATE WORLD'S FAIR COMMISSION — SLOAN & ROBERTSON, ARCHITECTS

A GROUP OF DESIGNS

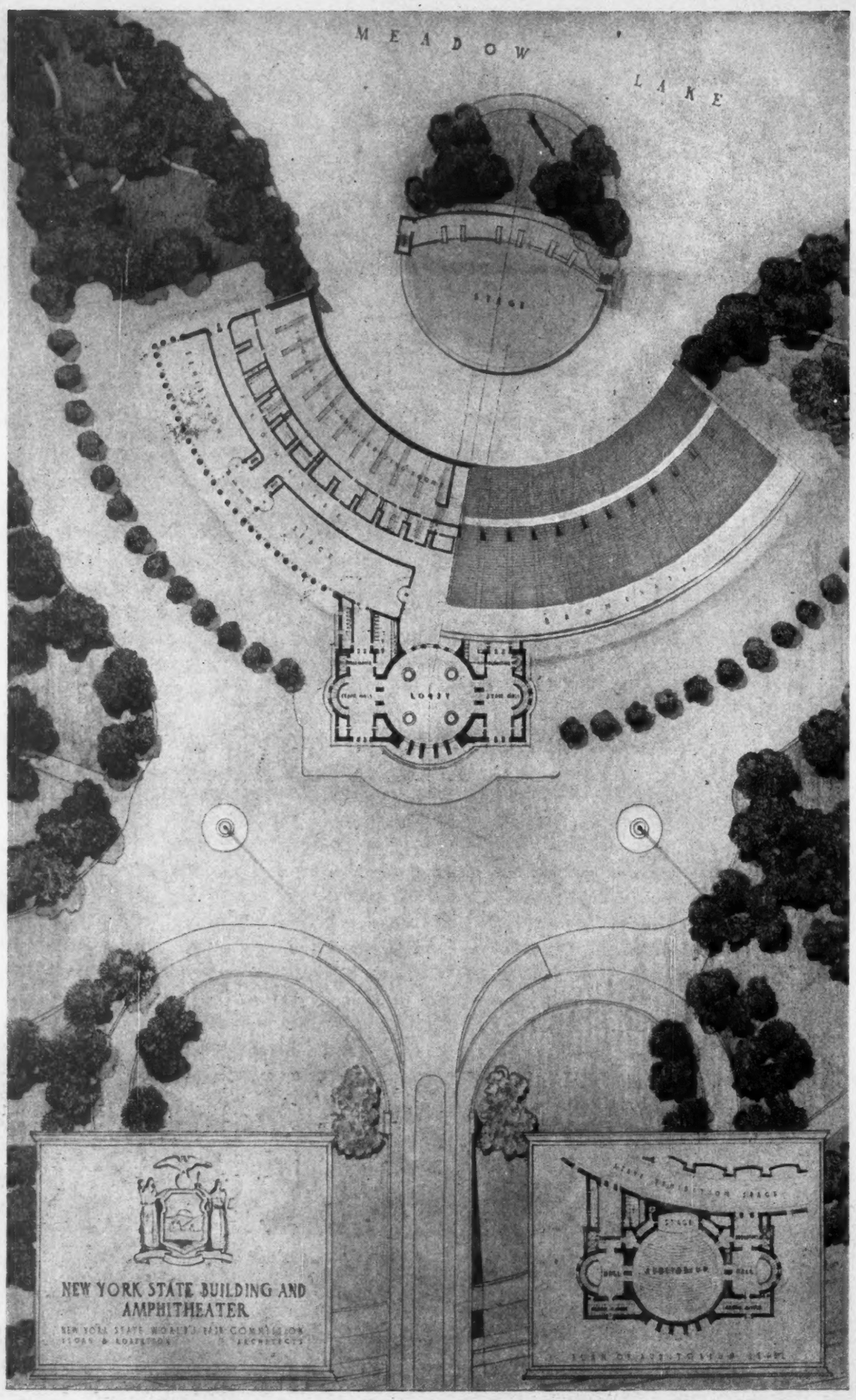
for the

NEW YORK WORLD'S FAIR, 1939

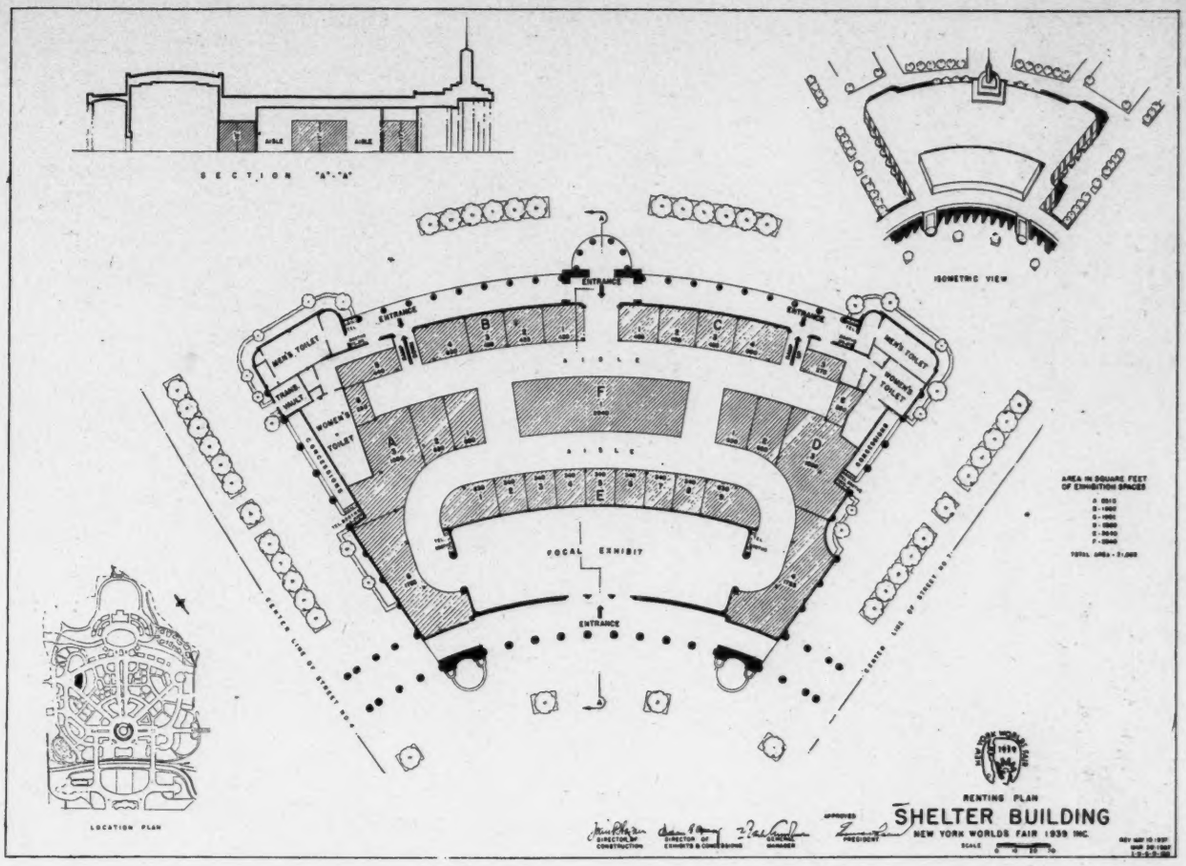
On this page are two views of the New York State Exhibit Building and Amphitheatre, designed by Sloan and Robertson, Architects. On following pages are some of the other Fair building designs as officially approved by the Board of Design



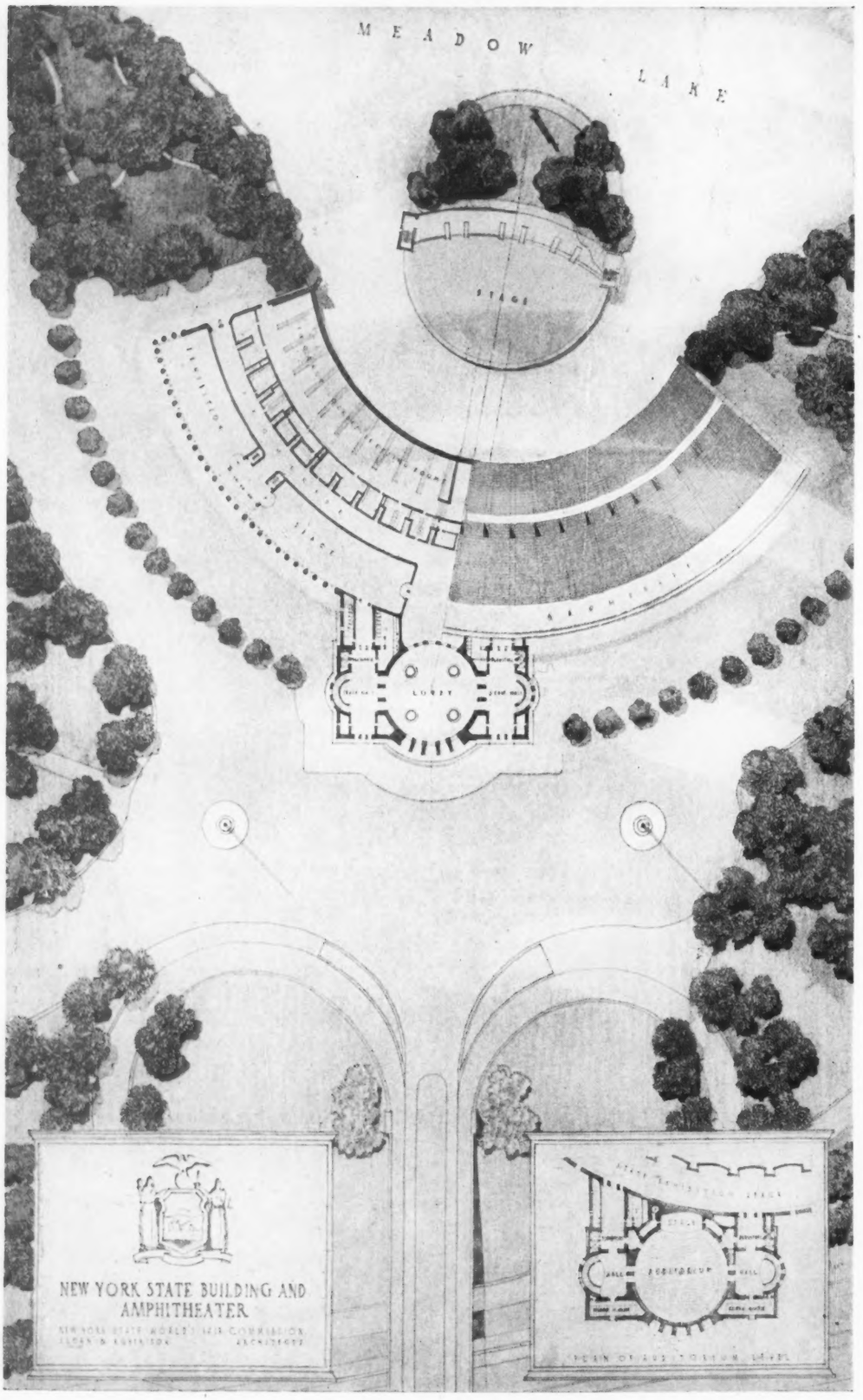
NEW YORK STATE EXHIBIT BUILDING AND AMPHITHEATER



Plan of the New York State Building and Amphitheatre by Sloan and Robertson, Architects. This drawing and the two on the preceding page are by L. C. Rosenberg



The "Hall of Shelter," designed by Dwight James Baum to be the focal exhibit for community interests at the New York World's Fair, 1939. Here will be summed up and related to the theme of the Fair the thirty acres of exhibits pertaining to Shelter, Recreation, Health and Public Welfare, Education, Art, and Religion. The sketch below shows a view of the building as it will appear from the plaza of approach. See location plan



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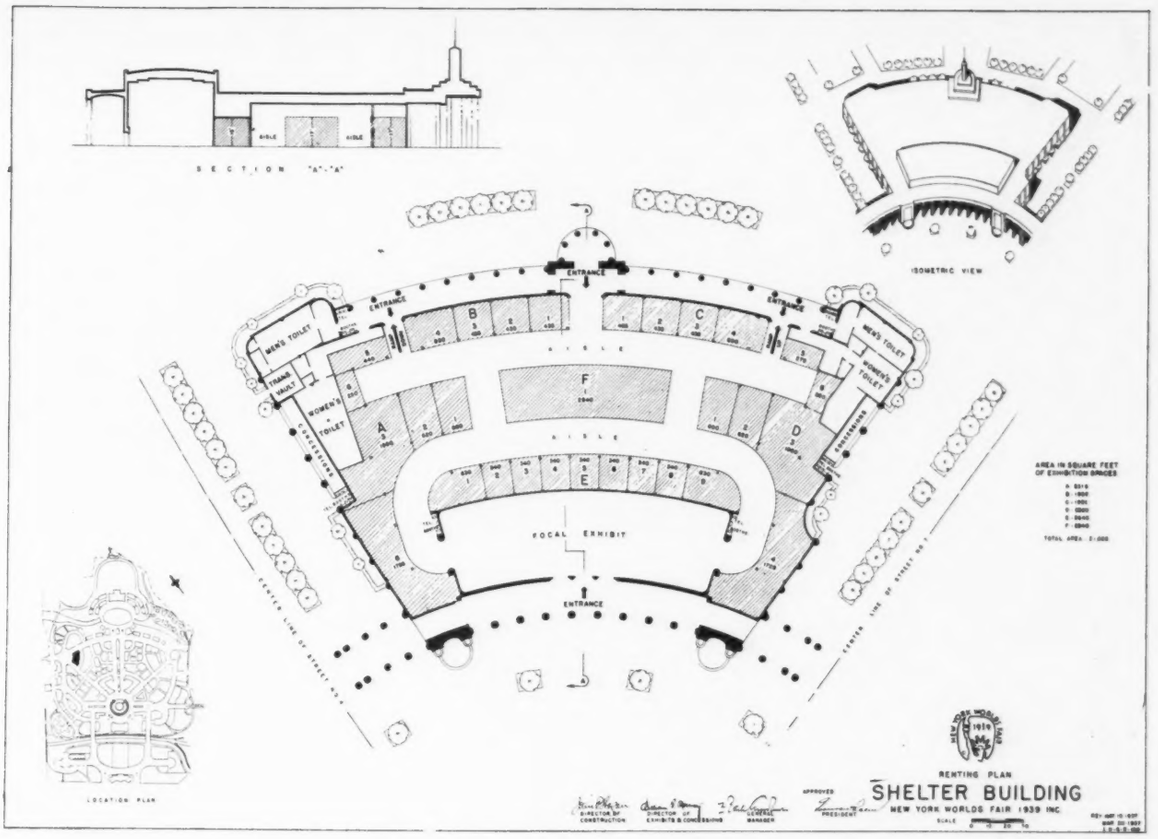

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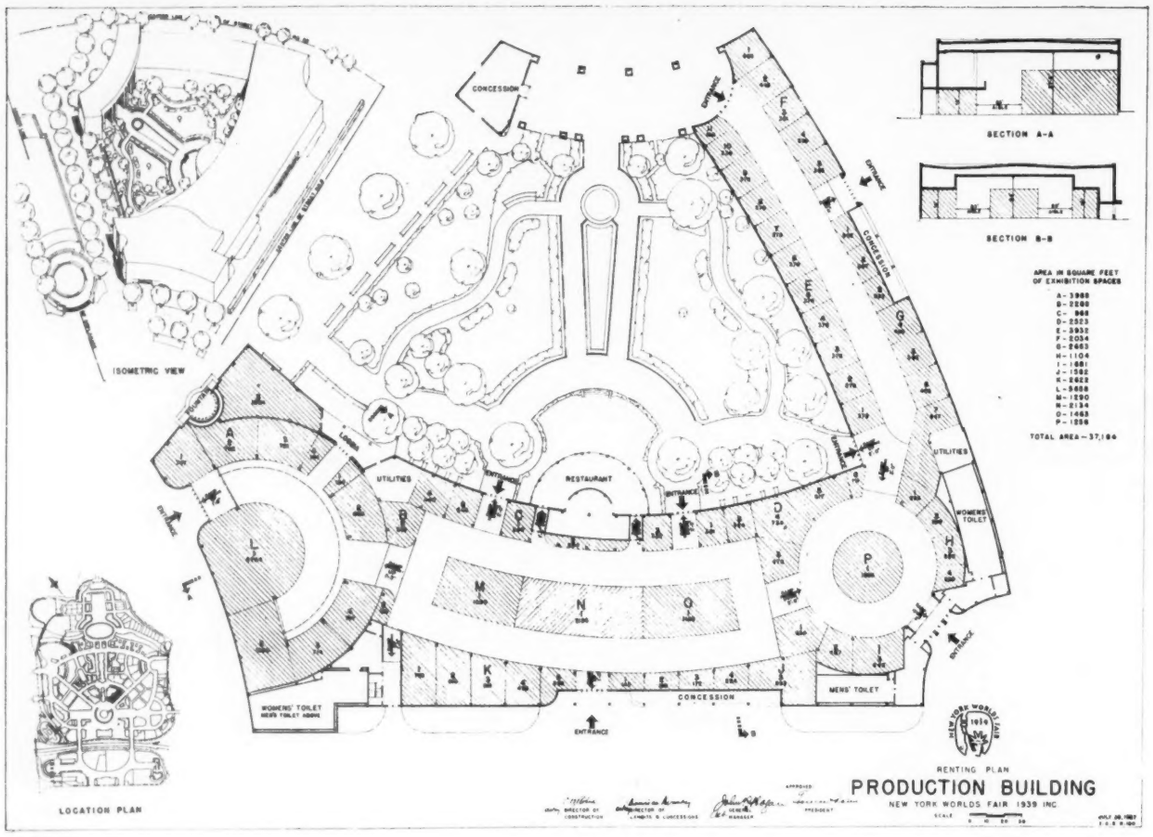
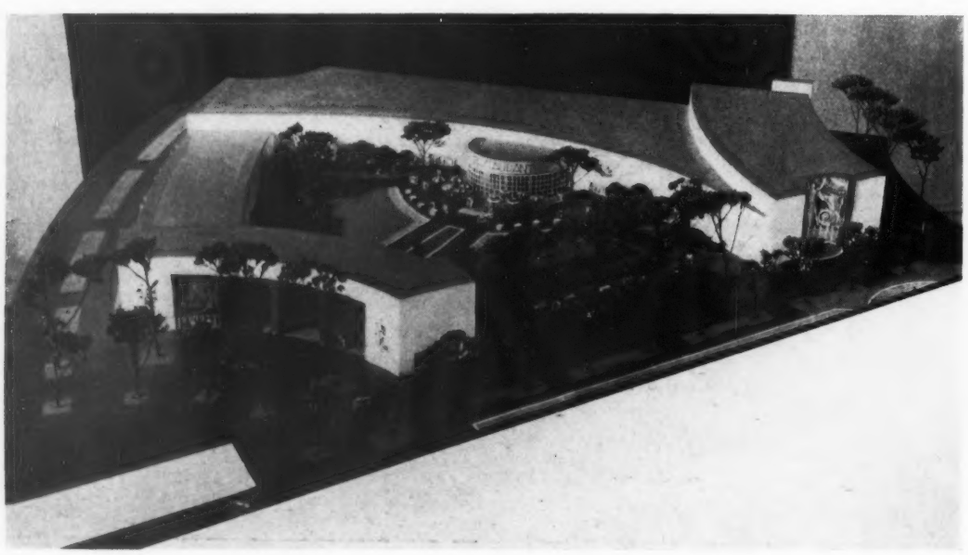
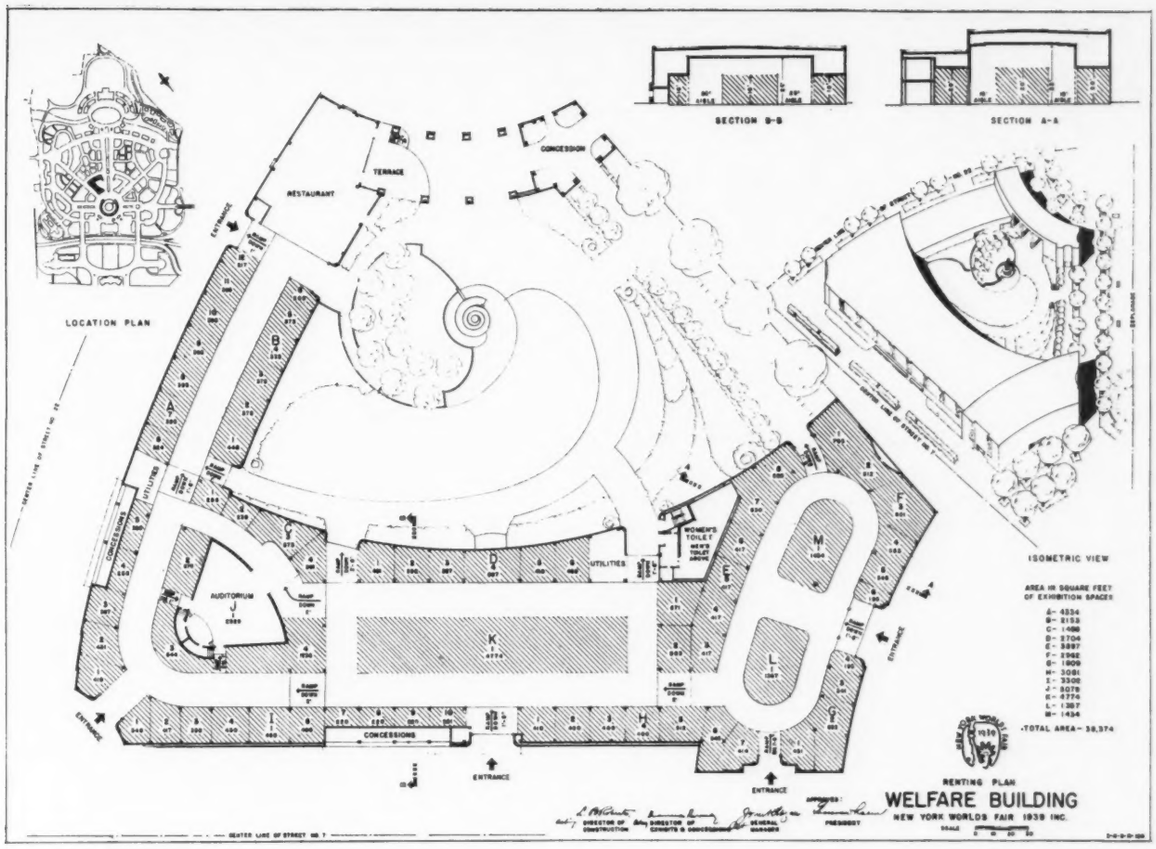
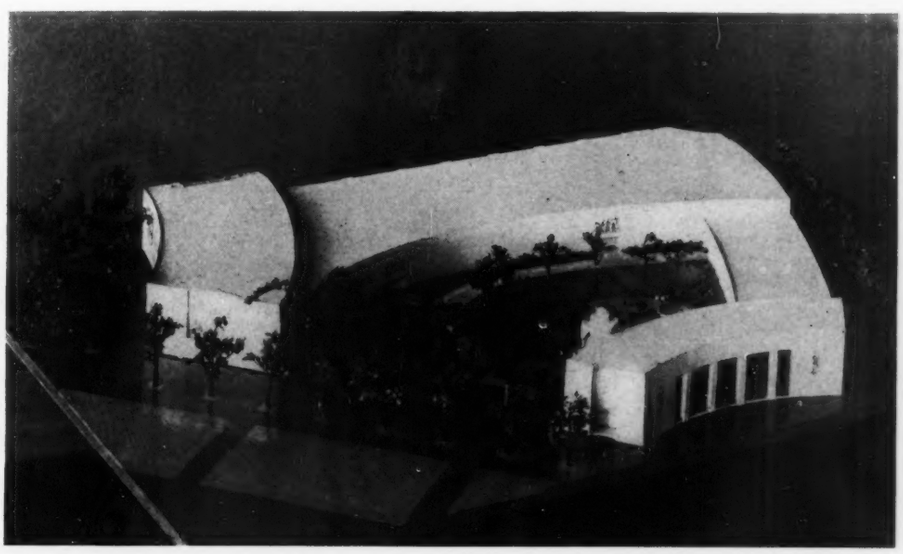


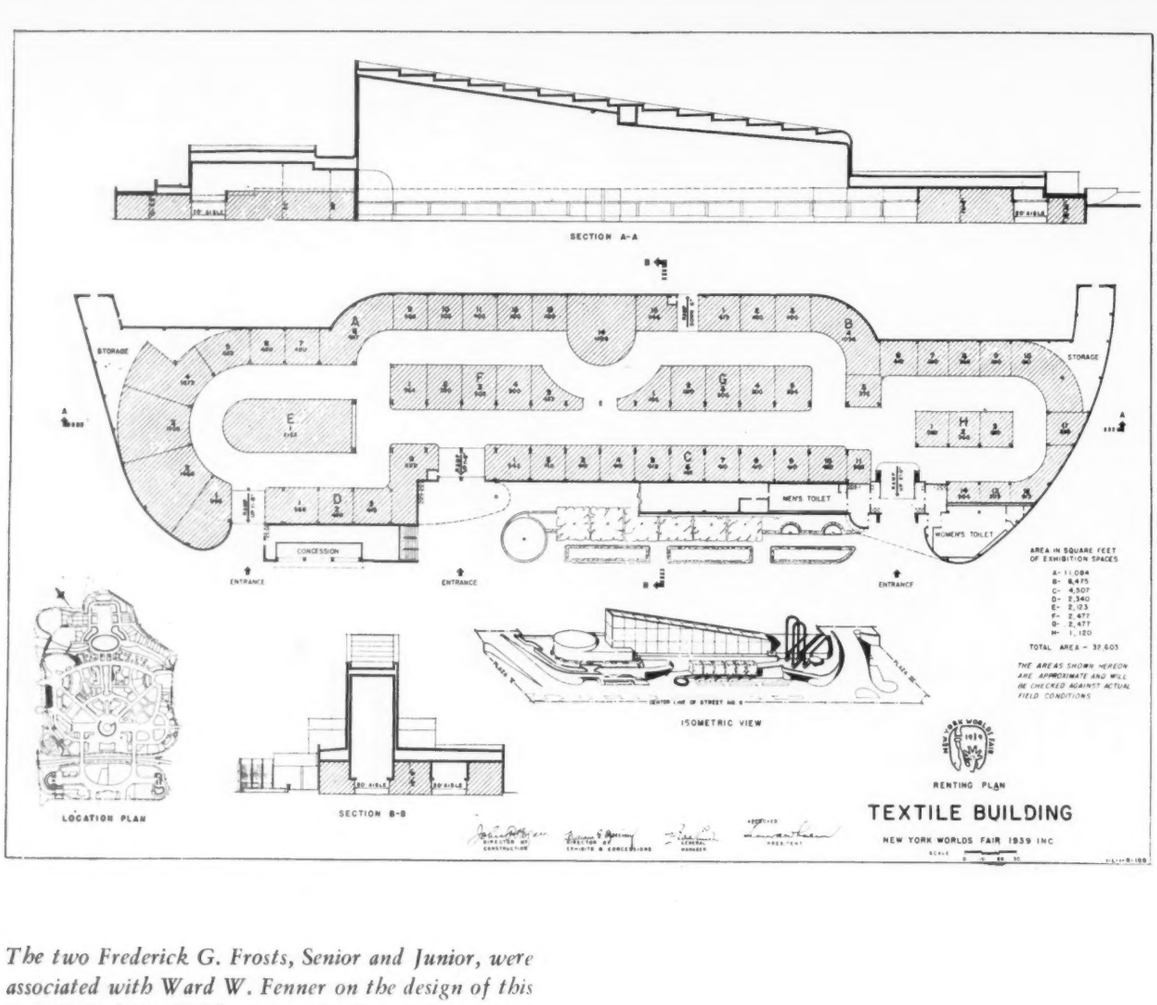
Frederic C. Hirons and Peter Copeland were the Architects Associated on the design for this Electrical Production Building to be constructed on the southeast side of the Theme Plaza at the New York World's Fair. The exhibits in this building will have to do with the effect upon civilization of progress in research and development in the forward-looking electrical manufacturing industries



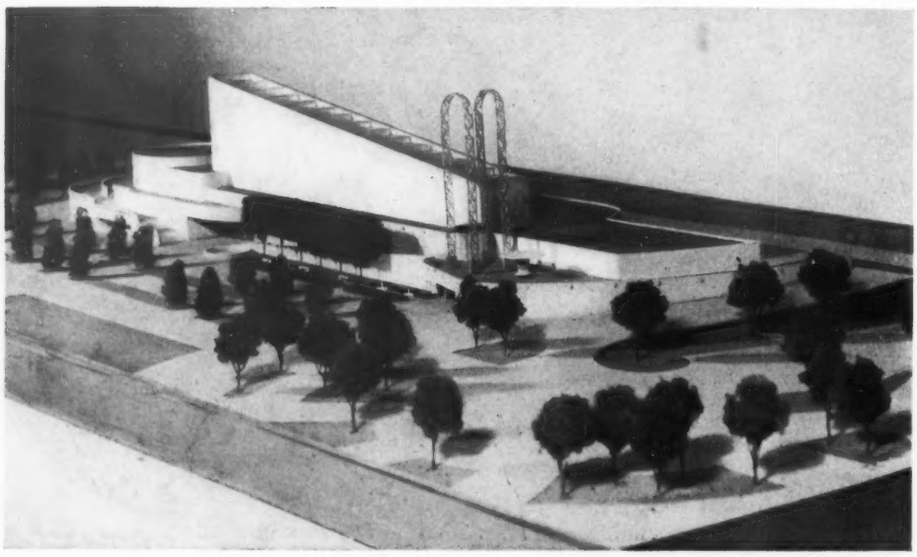


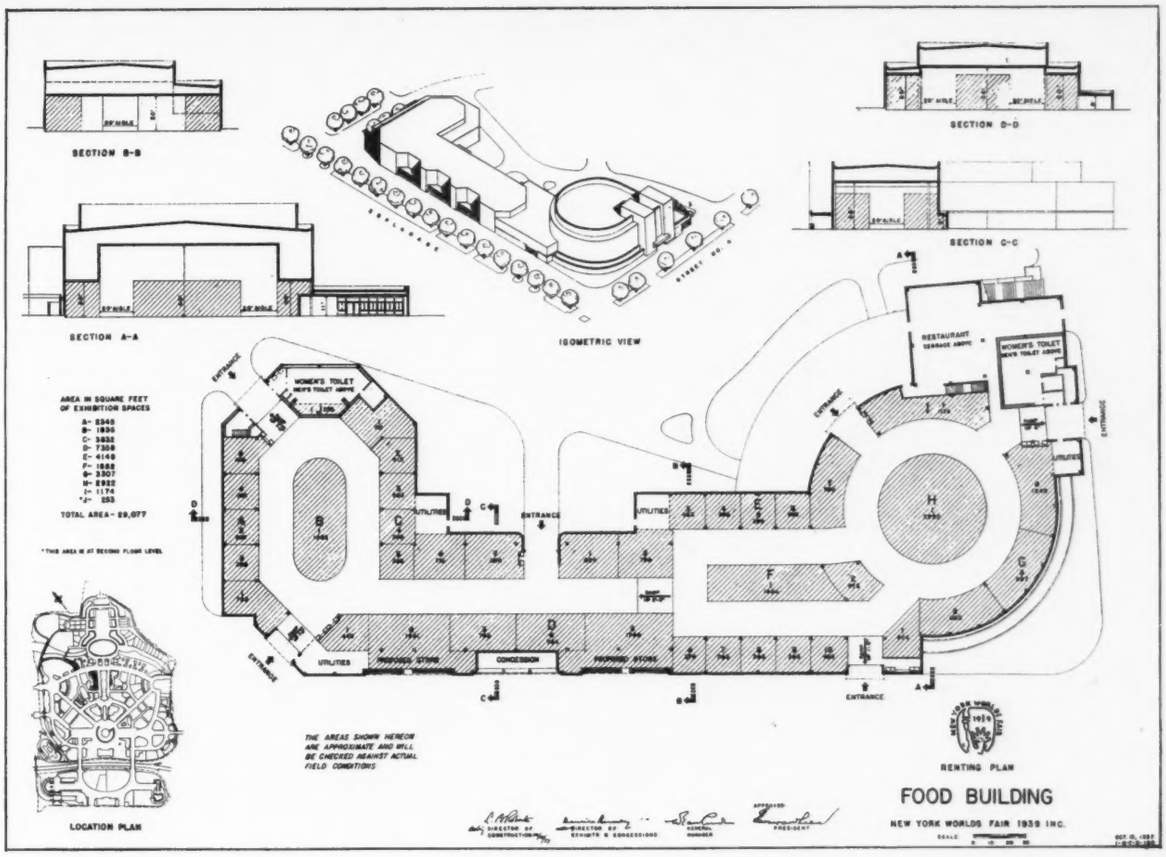
Mayers, Murray & Phillip are responsible for the "Hall of Medicine and Public Health" to be built adjacent to the Theme Plaza at the Fair. The plot comprises almost two acres, which will give an idea of the scale of the building shown in model form below. The exhibits will show what is being done today in Medicine and Public Health toward the building of a better World of Tomorrow



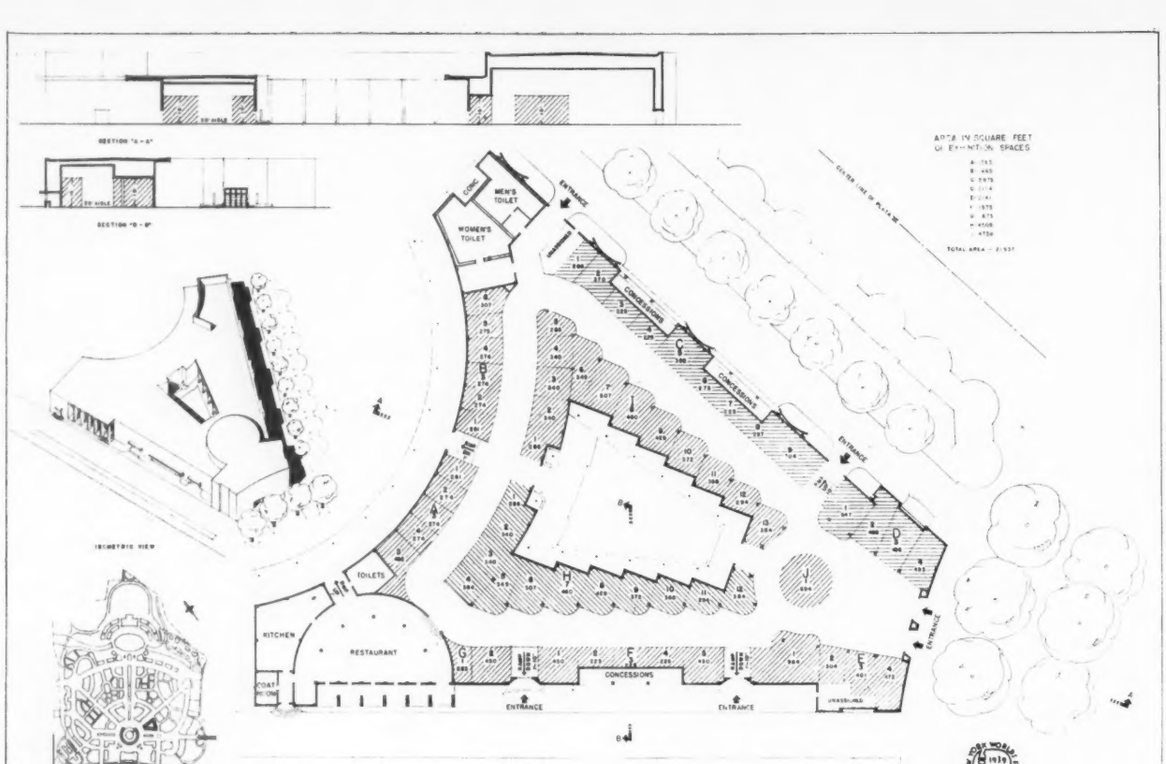


The two Frederick G. Frosts, Senior and Junior, were associated with Ward W. Fenner on the design of this Textile Exhibit Building for the Fair. The unusual "fin" carries out the idea expressed in the younger Mr. Frost's design submitted in the competition held a year ago by the Board of Design (see December, 1936, issue of PENCIL POINTS*). Its end wall will be used as a screen for the showing of five-minute movies*

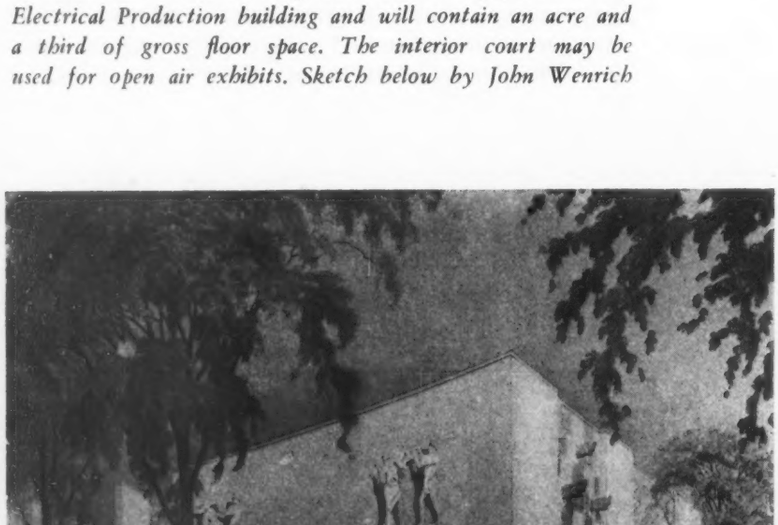


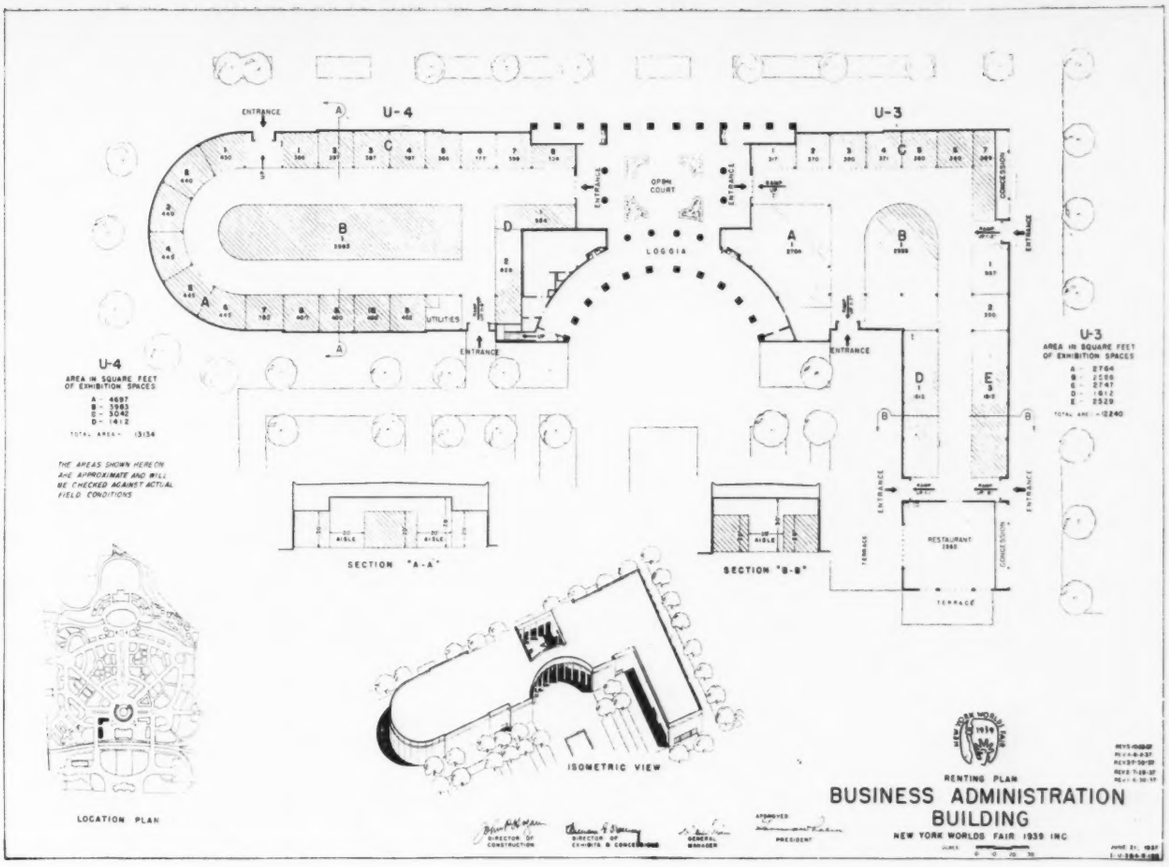


Aspinwall and Simpson, associated with Matthew Del Gaudio, developed a most attractive design for a building to house Food Exhibits. They plan to have the exterior painted a strong red relieved by red and white murals as indicated on the model. The dominant feature of this structure will be the great circular hall, 60 ft. high, with massive pylons. As indicated on the location plan, the building will be on the Main Esplanade, just west of the Government Zone

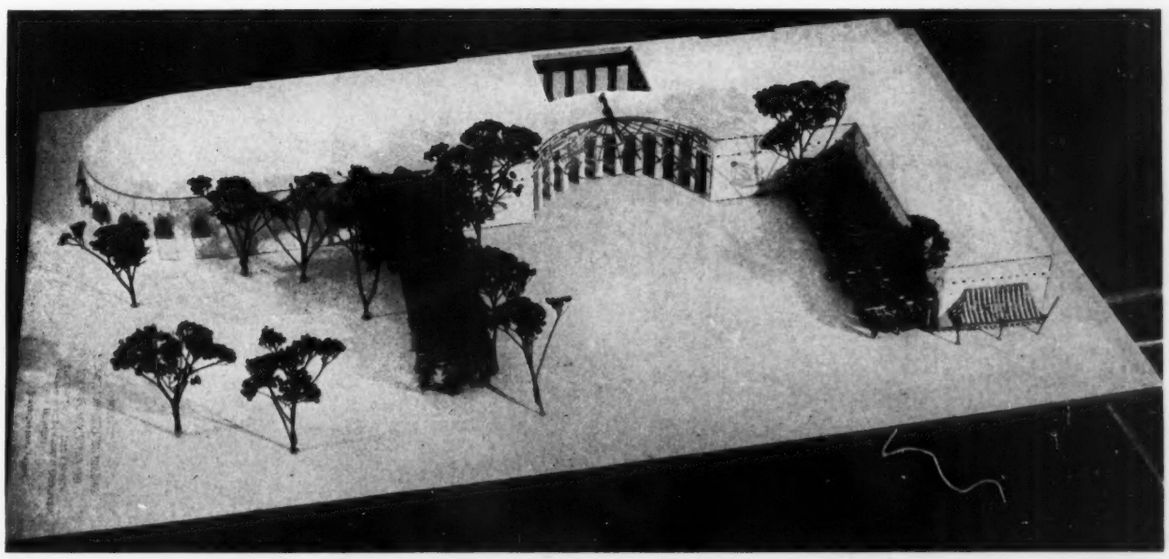


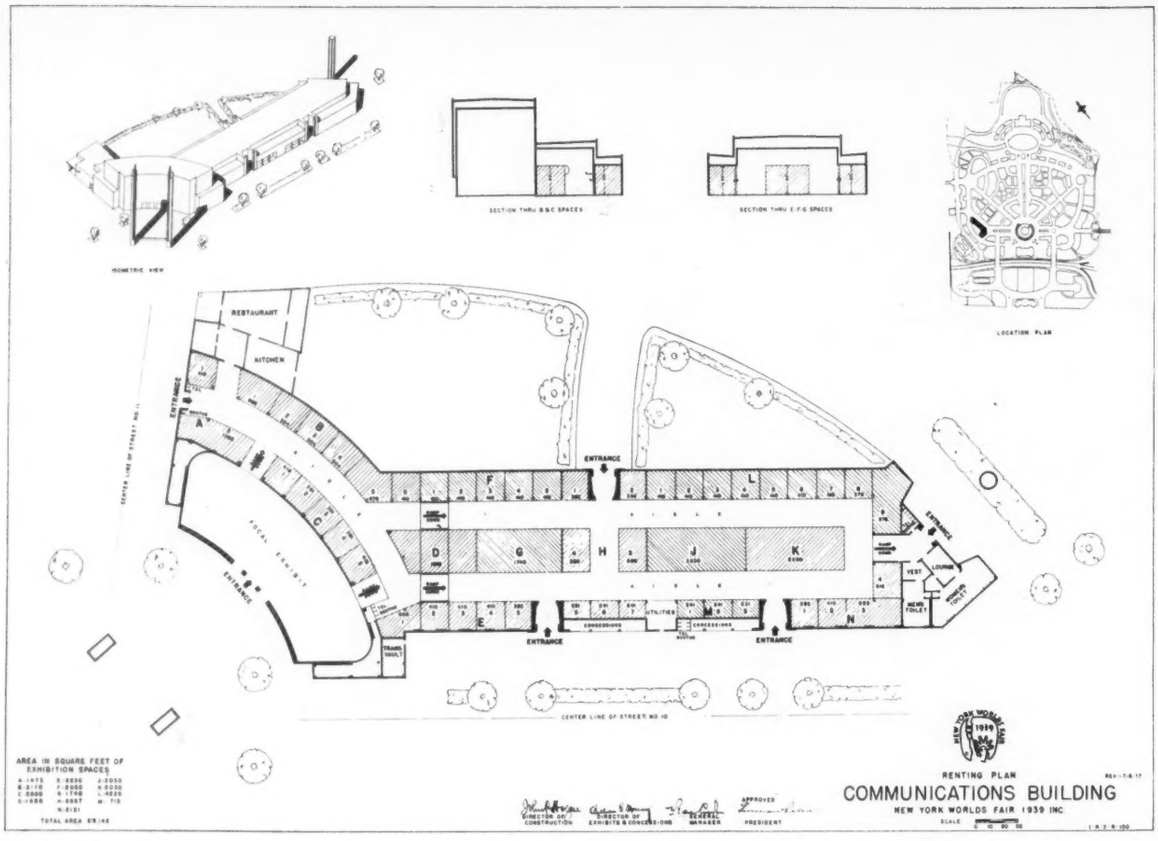
The "Hall of Industrial Production" was designed by William Gehron in association with Morris and O'Connor to house the exhibits of the great American industries. It will be located on the Theme Plaza, just across the way from the big Electrical Production building and will contain an acre and a third of gross floor space. The interior court may be used for open air exhibits. Sketch below by John Wenrich



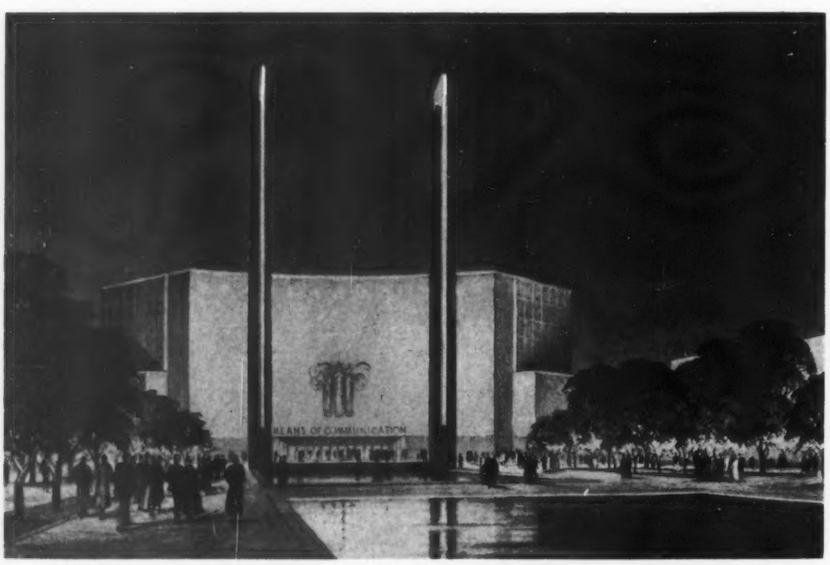


Eric Gugler and Slee & Bryson worked together on the design of the "Hall of Business Administration," in which banks, credit institutions, insurance companies, and office equipment and supply firms will take space. Over twenty-six thousand square feet of exhibit area is available here in addition to a restaurant, seating two hundred and fifty persons, and other concessions





Francis Keally and Leonard Dean were given a site fronting on two important axes for their Means of Communication Building. The entrance facing towards the Theme Plaza will be flanked by two 150-foot pylons slotted with shafts of light as shown on Chester Price's drawing reproduced below. At the other end, a single round pylon marks the entrance



THE RELIGION OF ART

BY ROBERT L. ANDERSON

In the preceding discussion it was stated that much of the confusion to be found in recent architectural thought can be ascribed to the fact that two radically divergent points of view have been entertained simultaneouslv. For convenience, these two conflicting points of view were generalized as the 19th century Religion of Art and the 20th century Religion of the Social Ideal.

Like any attempt to coerce a century and a half of intellectual and emotional speculation into simple generalizations, this particular attempt at generalization includes a large amount of distortion. Yet if, like the philosopher who tried to stuff the universe inside his cranium, I succeed only in cracking my head, even that would be preferable to the perpetual headache of the recent years.

In this and in subsequent discussions, the specific evidence which is the basis for the generalizations in question will be presented. Nor can it be pretended that the evidence to be submitted is, to any degree, comprehensive. On the contrary, it is extremely meager. At the same time, it clears the ground, I venture to believe, for a just and reasonable explanation of what otherwise is, to me at least, mere arrant nonsense.

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To contemporary men, mention of the 19th century Religion of Art conjures up, I suppose, wraiths of all those departed æsthetes who worshipped at an altar whereon *Art for Art's Sake* was inscribed in gold: Verlaine with his "rien qu'une nuance"; Oscar Wilde with his long hair and his satin pants. Or it projects, perhaps, the terrifying vision of archæological ghouls populating the American continent with corpses—Renaissance, Gothic, Romanesque, Classic—all stolen from out the European past. Or it presents the equally hideous spectacle of parasites fattened at the tables of that unprincipled leisure class which "spent conspicuously."

Yet however true these varying interpretations may be, none of them, I venture to believe, reveals the real substance of whatever Religion of Art existed in the 19th century. Take the case of art for art's sake. It is possible, of course, to see it as pure æstheticism. But as T. S. Eliot has indicated, it was rather the final phase of a transition by means of which "art became religion; religion art."

In other words, a distinction must be drawn between the initial impulse—the Religion of Art—and that particular consequence—art for art's sake—which manifested itself toward the close of the 19th century.

It is an important distinction to make. For the Religion of Art continues to exert influence. We no longer believe in the Victorian "art for art's sake," not consciously at any rate. But many of us continue to believe in its successor: art for utopia's sake. The latter notion, to be sure, differs from the former; differs because our contemporary world differs from the Victorian world. Both are, however, but varying consequences of that Romantic 19th century invention: the Religion of Art.

It began as a reaction against the rigors of the 18th century Religion of Science; a religion which deified Reason and ignored the spiritual and emotional side of man. The inevitable reaction proclaimed that it was man's instincts and emotions which were his crown and glory; that it was art, not science, which displayed him at his best. Goethe and Rousseau led the way, and in his *Critique of Pure Reason* Kant rationalized the Romantic attack. Thereafter, as J. H. Randall has shown, al-

most any kind of faith became intellectually respectable.

As a result it was the man of faith, of emotion; the individual, the hero, the genius, who was set up as a god. On the one hand, new religious sects appeared with bewildering rapidity: social historians speak of the Mohawk Valley as the "burnt-over" district. On the other hand, men began to hear of Carlyle, of Emerson, of Walt Whitman, and of Richard Wagner.

And, since art is compounded primarily of instinct and emotion—since these had been deified—it was inevitable that a Religion of Art should arise: had not the poets been the spear-head of the Romantic revolt? Along with religion and philosophy, Hegel set up art in the sphere of "absolute mind." Further, as Croce has pointed out, it is hard to tell whether for Hegel it is art or religion which is the more important. To the pessimistic Schopenhauer, escape from the tortures of the "Will" was offered the exceptionally gifted only in æsthetic experience and philosophic contemplation. With Nietzsche, for a time at least, "the philosopher, the saint, and the creative artist" were the three types of human greatness. The apotheosis of art, it is evident, I think, was well under way.

Is it any wonder, then, that there followed that procession of Parnassians, Symbolists, and Aesthetes, flaunting their red waistcoats, their lilies, and their lavender clothes on the streets of London and of Paris? (I've forgotten the lavender-clad gentleman's name, but he was on his way to a concert where was to be played music "which should be listened to only in lavender.") But these gentlemen were not of primal importance. They were simply one of the inevitable, if somewhat silly, consequences of the Religion of Art.

* * *

As art became religion, traditional religion tended to become art. By the middle of the 19th century Christianity had fallen on difficult days. The "Deistic" 18th century had cut away much ground. With the Romantic revolt, to be sure, a reaction in the form of evangelical "revivals" set in. But what was swept in with one hand, was swept away with the other. For Romanticism had stimulated an interest in history, and in 18th century Germany historically minded theologians had already applied the newer historical methods of study to the Bible. The days of the "higher criticism" had begun.

Thereafter it was scarcely possible for educated men to consider Genesis as anything but a poetic legend. Looking out over Dover Beach, Matthew Arnold listened to the "melancholy, long with-drawing roar" of his faith and, in its place, set up that "Culture" which Pater was to popularize and Wilde to tarnish. For Santayana, religion was, like poetry, "an imaginative achievement." In our day it was Harry Emerson Fosdick who, replying to criticism, said all he could make of religion was "a picture." And who can say whether it was æsthetics or Christianity Henry Adams sought and found at Mont Saint-Michel and Chartres.

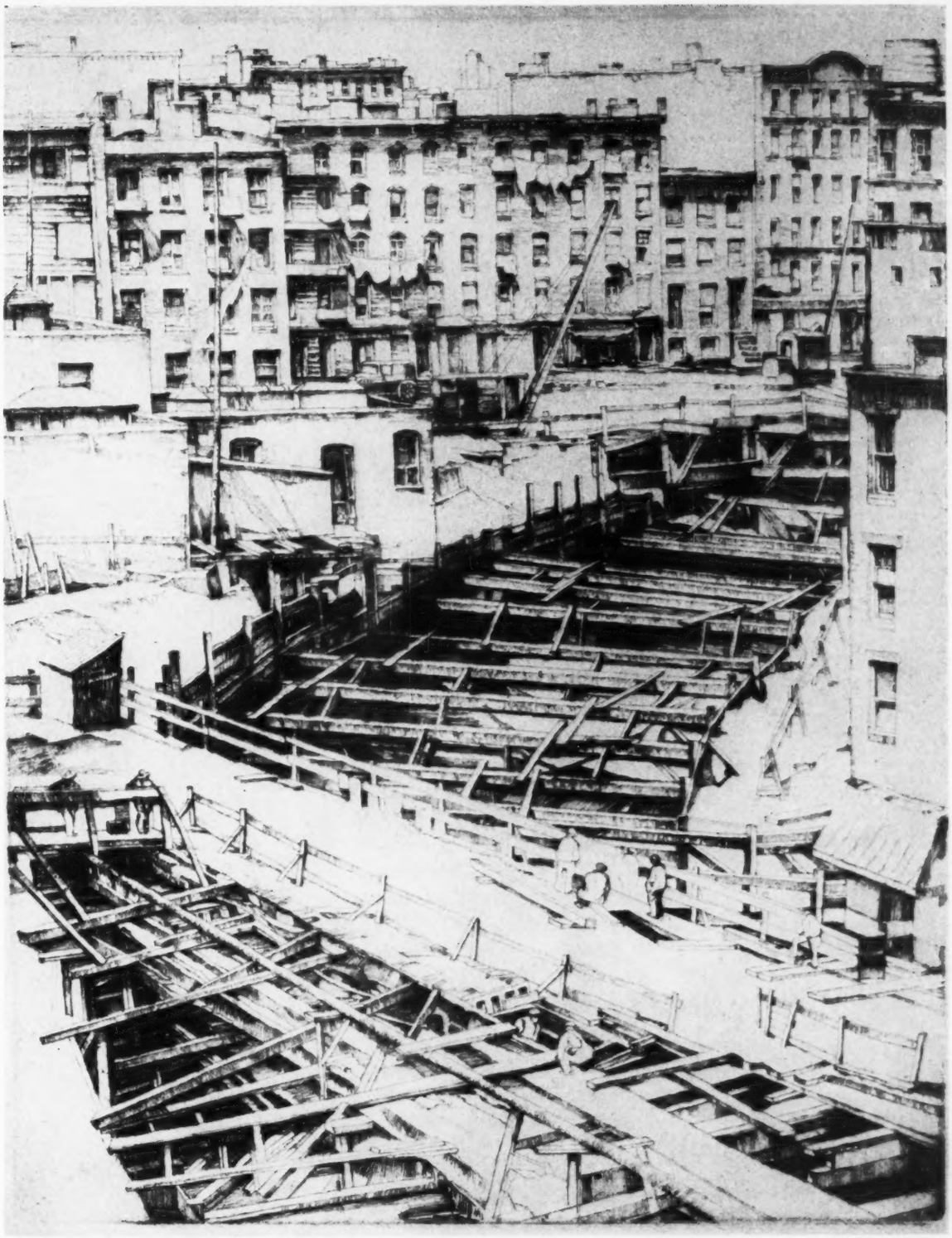
Louis Sullivan, of course, escaped "æstheticism." But he did not escape the Religion of Art. As Hugh Morrison has said, architecture was his religion; as it has been that of Frank Lloyd Wright. Nor is it without significance that both men had grandparents devoutly religious in the traditional sense; that both grew up indifferent to that religion. In the place of Christianity these men set up Architecture, just as Arnold set up Culture. In such manner did the apotheosis of architecture and the architect begin.

Yet, in the case of Sullivan at least, such statements must be qualified. For if the dedication of *Rameses to Rockefeller* is to be trusted, Sullivan never quite discarded Christianity.

There is every reason to trust the dedication. For Sullivan's real religion was not architecture: he had read Hegel too carefully for that. Although he practiced architecture with momentous consequences, morality was his great stamping-ground. Mr. Whitaker is right in "never thinking of him as an architect."

Sullivan's real tragedy lay in that he was born in a world which had so deified art that he could never separate his art from his religion. In his writings he distilled his soul. But the distillation, thanks to his intellectual environment, remains chaotic and opaque. If from *Kindergarten Chats* every reference to architecture were removed, a clear distillation might emerge. But one would first need to throw overboard in entirety what Sullivan threw overboard in part: belief in the supremely special significance of art. What architect is willing to do that?

Yet architecture, as well as Sullivan, would profit by jettisoning the 19th century Religion of Art. For architecture has been on a long detour during which the definition of an architect as a "master-builder" has meant a master-builder of ideals. We need to return to the main artery of our tradition wherein the architect was a master-builder of buildings. Let the people look elsewhere for their ideals. Architects can give only buildings.



Abbo Ostrowsky's etching, "Bracing Subway Excavation," which was awarded the Kate W. Arms Memorial Prize for the best print by a member of the Society of American Etchers shown at its 22nd Annual Exhibition last month

From a drypoint by Louis C. Rosenberg, included in the recent annual exhibition of the Society of American Etchers

THE AVENIDA 9 DE JULIO

A GREAT CIVIC IMPROVEMENT FOR BUENOS AIRES

THE great South American metropolis of Buenos Aires, faced with city planning problems arising from its earlier unplanned growth and leading to present congestion, is now engaged in constructing a huge north-south boulevard, the Avenida de 9 Julio, which is to run right through the heart of the city. The accompanying drawings show the design for the first section of this magnificent highway, the part lying between the streets Bartolome Mitre and Tucuman, which comprises the most central and most costly section. Work on this first stretch was started early in the year and was completed in time to be ready for inauguration on the date originally set, October 12. The whole project is under the general charge of the City planning department of Buenos Aires, with Carlos M. della Paolera as Technical Director.

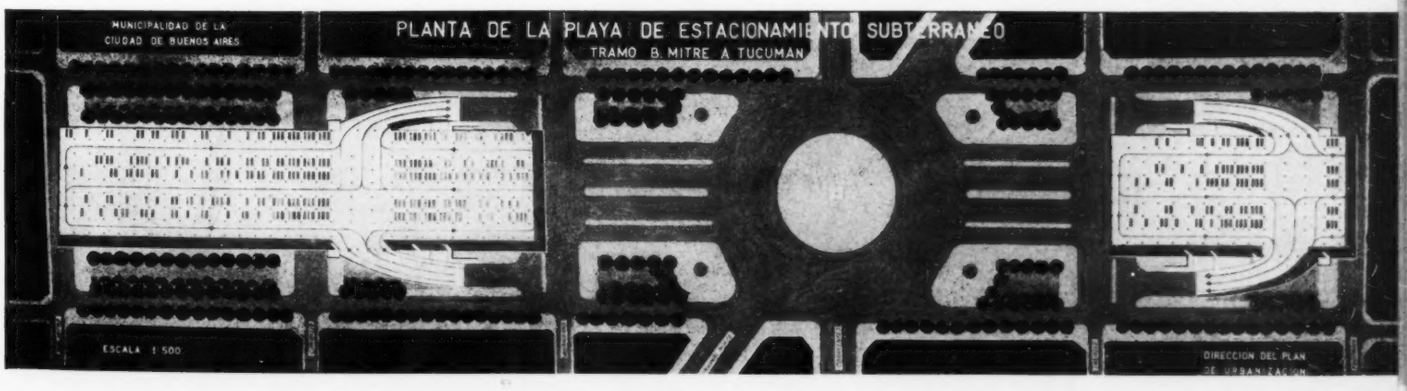
The building of this great central, modern roadway, with its different speed lanes, side park strips, and underground parking spaces, necessitated the demolishing of a number of blocks of existing old buildings. The manifest advantages of the proposal to unite the long separated north and south districts with an adequate artery and at the same time to create a welcome open space in the center of what had been a thickly built city, were sufficient to overcome the difficulties involved. The improvement is expected to restore desirable urban balance and provide for healthier growth.

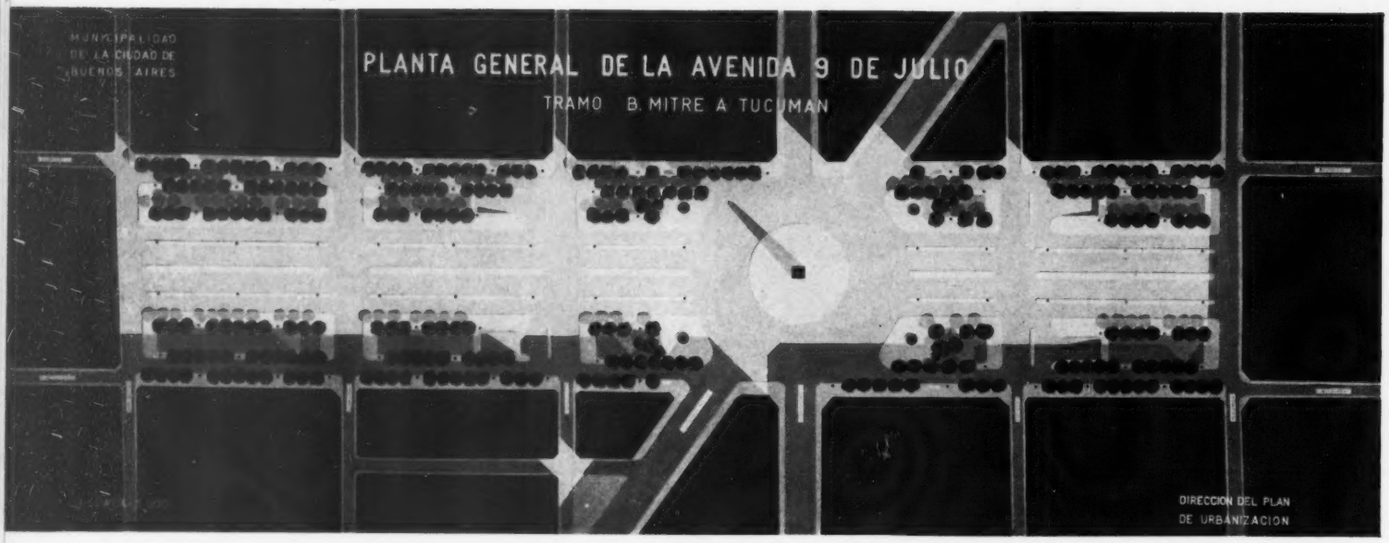
The drawings show clearly the arrangements, both on the surface and underground. Perhaps the most interesting feature is the sub-surface parking area, two units of which appear. These will eventually be part of an integral system extending through the center of the city from Cordoba street to Belgrano. Upon extending the avenue, three units will be added to the system, each with four access drives—two for exit and two for entrance.

The arrangement of cars in these parking spaces is such as to give the greatest facility for incoming and outgoing traffic. A system of electric traffic lights will help to keep the movements orderly. The equipment called for includes a complete ventilation system to admit fresh air and take out exhaust gases and an adequate lighting system.

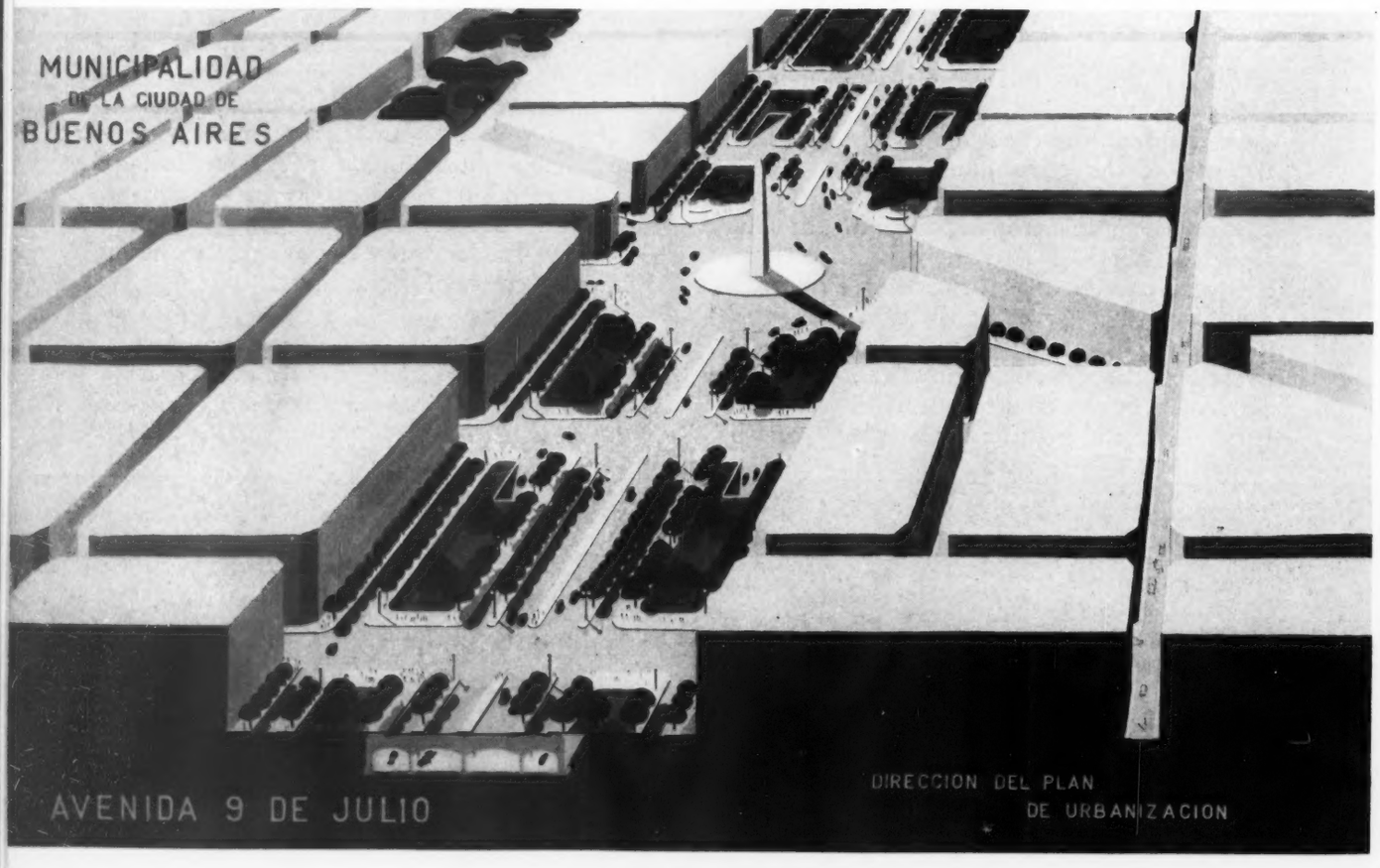
The scale of the undertaking is in accord with an anticipated future growth of the city to a population of four million. The last available figures give the present population as about two and a half millions. The City Planning Board of Buenos Aires is to be congratulated for its success in pushing this project ahead as well as for its program of further civic improvements for the future.

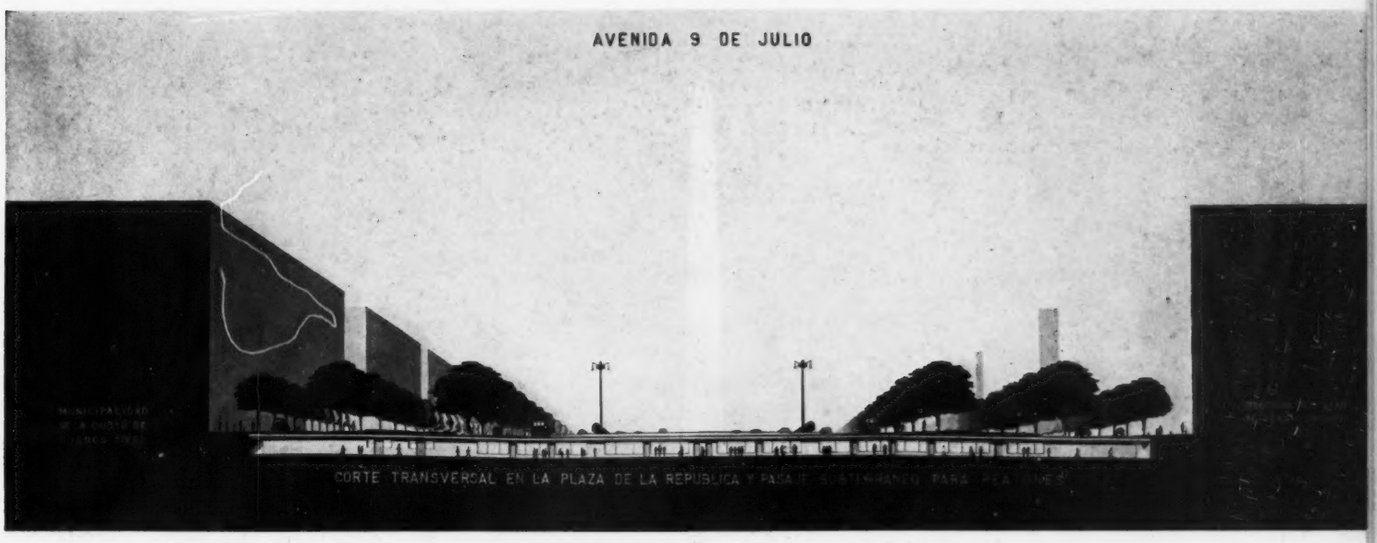
Plan by Buenos Aires' City Planning Department showing the great underground parking spaces which are expected to do away with the abomination of surface parking that troubles big cities in all parts of the world


MUNICIPALIDAD DE LA CIUDAD DE BUENOS AIRES
PLANTA DE LA PLAYA DE ESTACIONAMIENTO SUBTERRANEO
TRAMO B. MITRE A TUCUMAN
ESCALA 1:500
DIRECCION DEL PLAN DE URBANIZACION

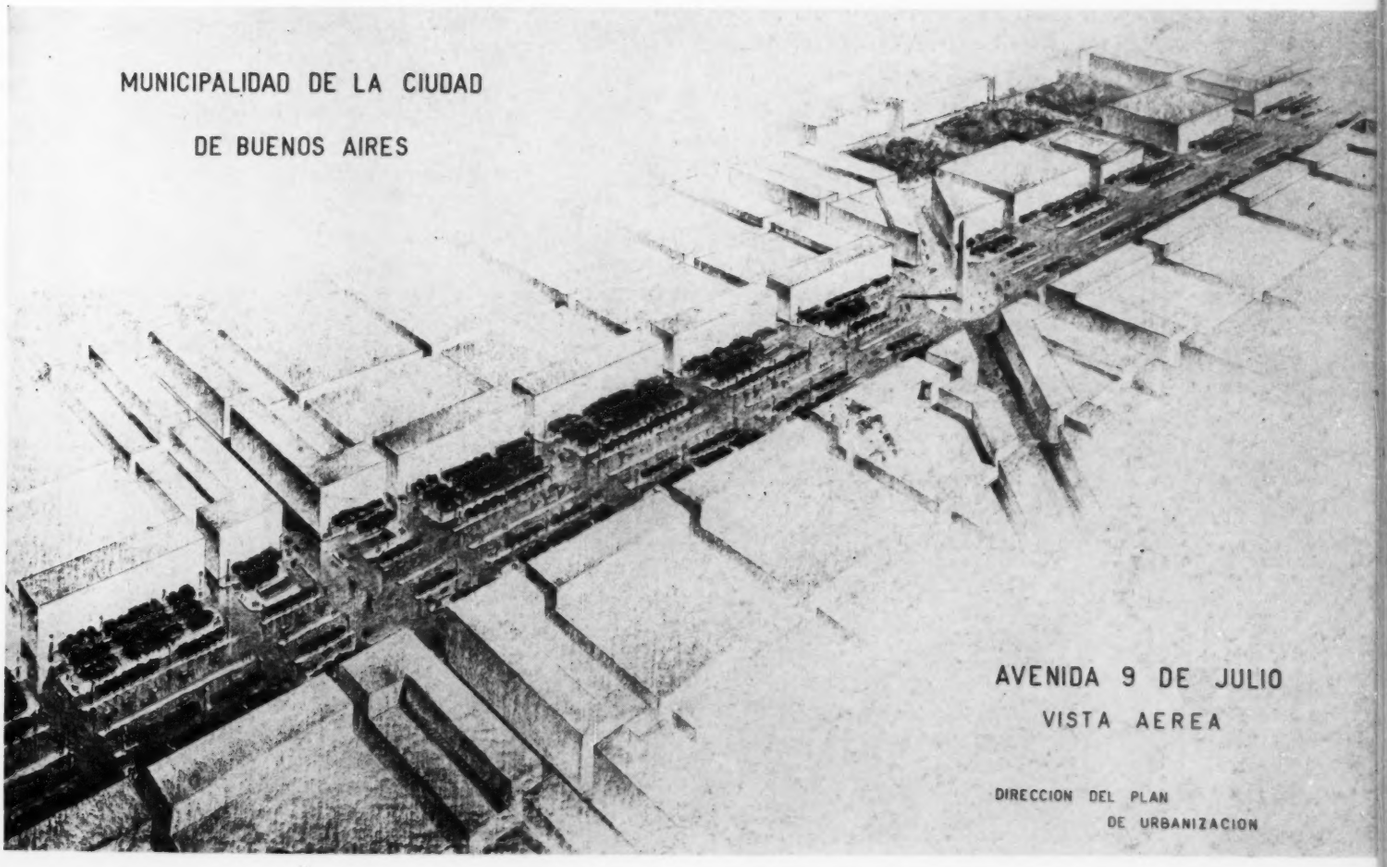


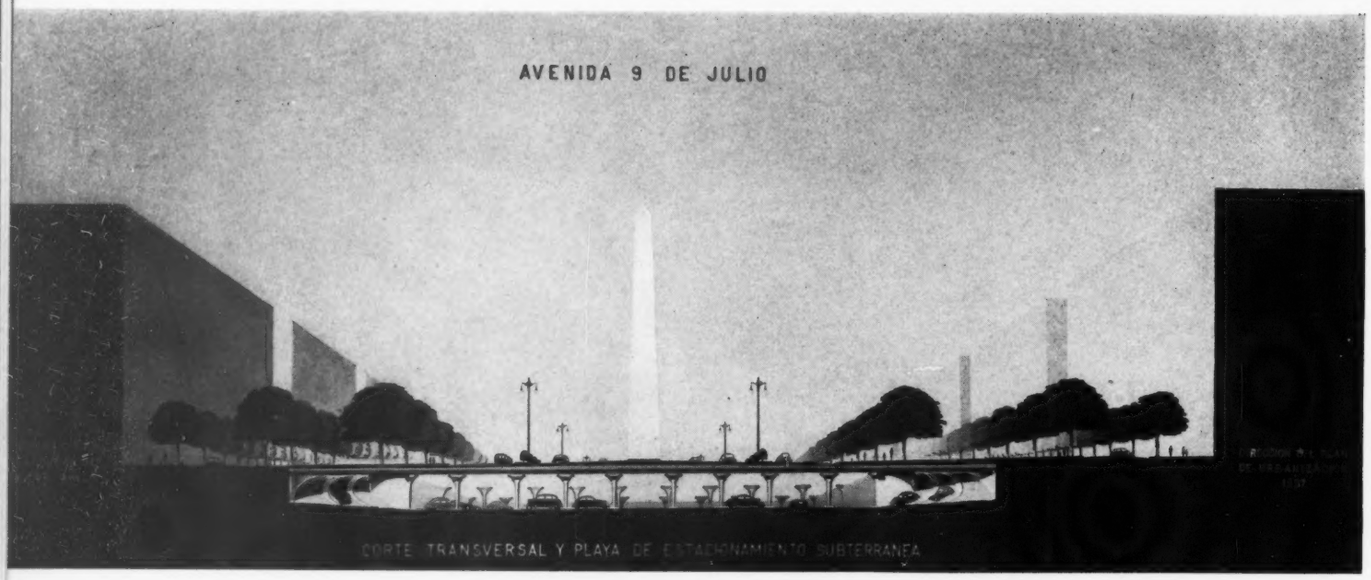
Plan and aerial perspective of the first section to be completed. The central traffic lanes for fast vehicles are about 14 meters wide separated by a raised safety strip of about 5 meters. Omnibuses and slower vehicles will run in the side lanes which are about 8½ meters. Tree lined sidewalks and park areas extend the complete width of the avenue to a monumental total of 140 meters



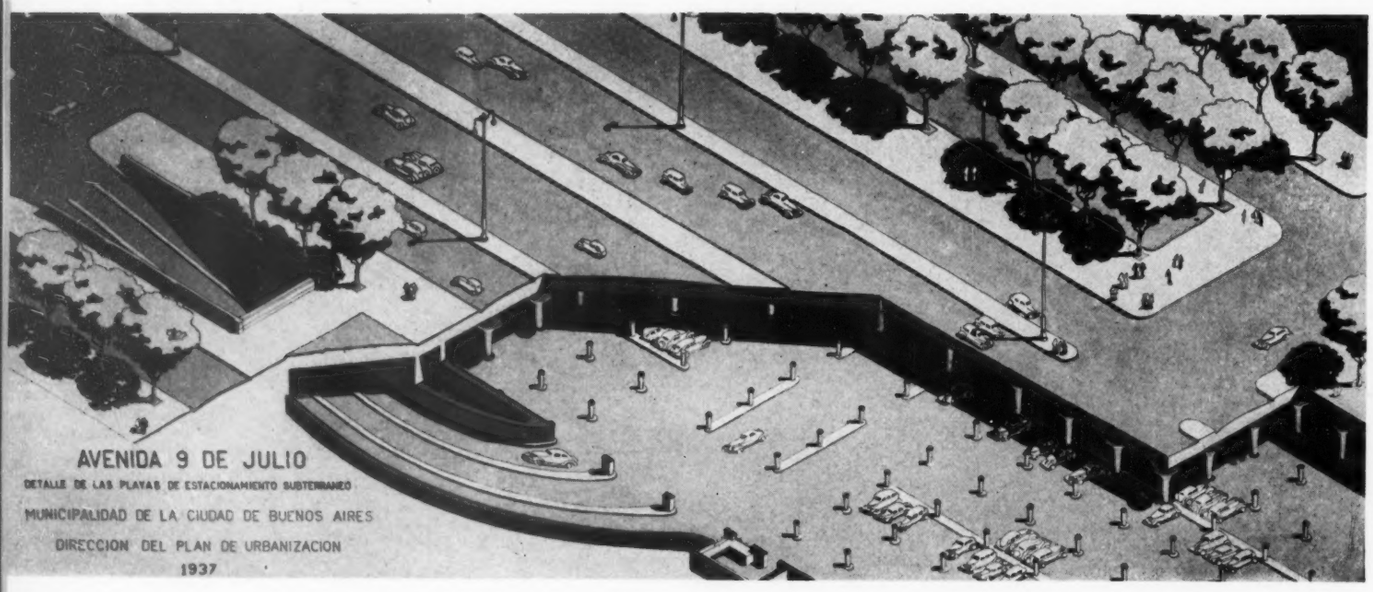


The transverse section above shows the subterranean passage for pedestrians at the Plaza de la Republica. There is one of these on each side of the Plaza. The free space was planned 4 meters wide with stores and shops and other public conveniences along the sides. The view below shows how the avenue will appear from the air when it has been extended to its ultimate length of 33 blocks





A section and a diagrammatic view showing the subterranean arrangement providing parking space under the avenue. Access ramps, three lanes wide, are provided as indicated on the plans. The surface roadways have been so designed as to permit a continuous flow of vehicles without interference with cross street traffic. The parking space in this first section will accommodate about 1000 cars which will absorb the surface parking from the zone lying between the Avenida de Mayo and Uruguay, Cordoba, and Maipu streets. The eventual subterranean space will eliminate all surface parking in the central region of the city. La Guardia take note!


AVENIDA 9 DE JULIO
DETALLE DE LAS PLAYAS DE ESTACIONAMIENTO SUBTERRANEO
MUNICIPALIDAD DE LA CIUDAD DE BUENOS AIRES
DIRECCION DEL PLAN DE URBANIZACION
1937

NOTES ON THE MONOTYPE

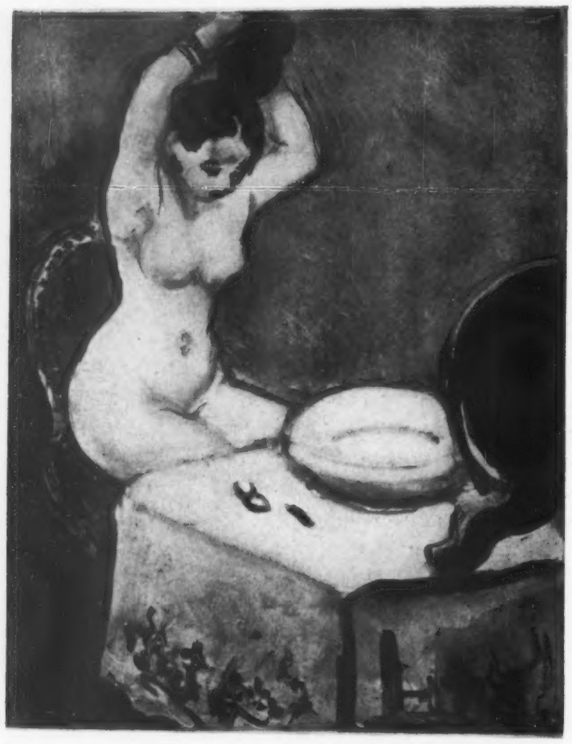
A FEW EXPERIMENTS WITH A NEGLECTED MEDIUM

BY GEORGE NELSON

CONSIDERING the comparative obscurity of the monotype, it might be well to describe it briefly for those who, like myself until a few years ago, have never heard of it. As the name indicates, it is a single print pulled from a plate on which a design has been painted or drawn. There is no incision of any sort on the plate, and consequently it is impossible, theoretically at least, to obtain two prints exactly alike.

It is rather curious that such a process, of the greatest simplicity of technique, should not have been discovered and used from the very beginning of the art of engraving on metal; but whatever the reason, it was not until two centuries later that it was employed with results worthy of record. Its invention is attributed to one Giovanni Benedetto Castiglione, a Genoese painter and etcher of the seventeenth century who has fallen into a not completely undeserved oblivion, and since that time, when its existence as a distinct technique may be said to have begun, it has had a most varied and not always too respectable history.

The Monotype lends itself well to landscape compositions such as this one by George Nelson in which he has breezily depicted an ancient Turkish hillside cemetery

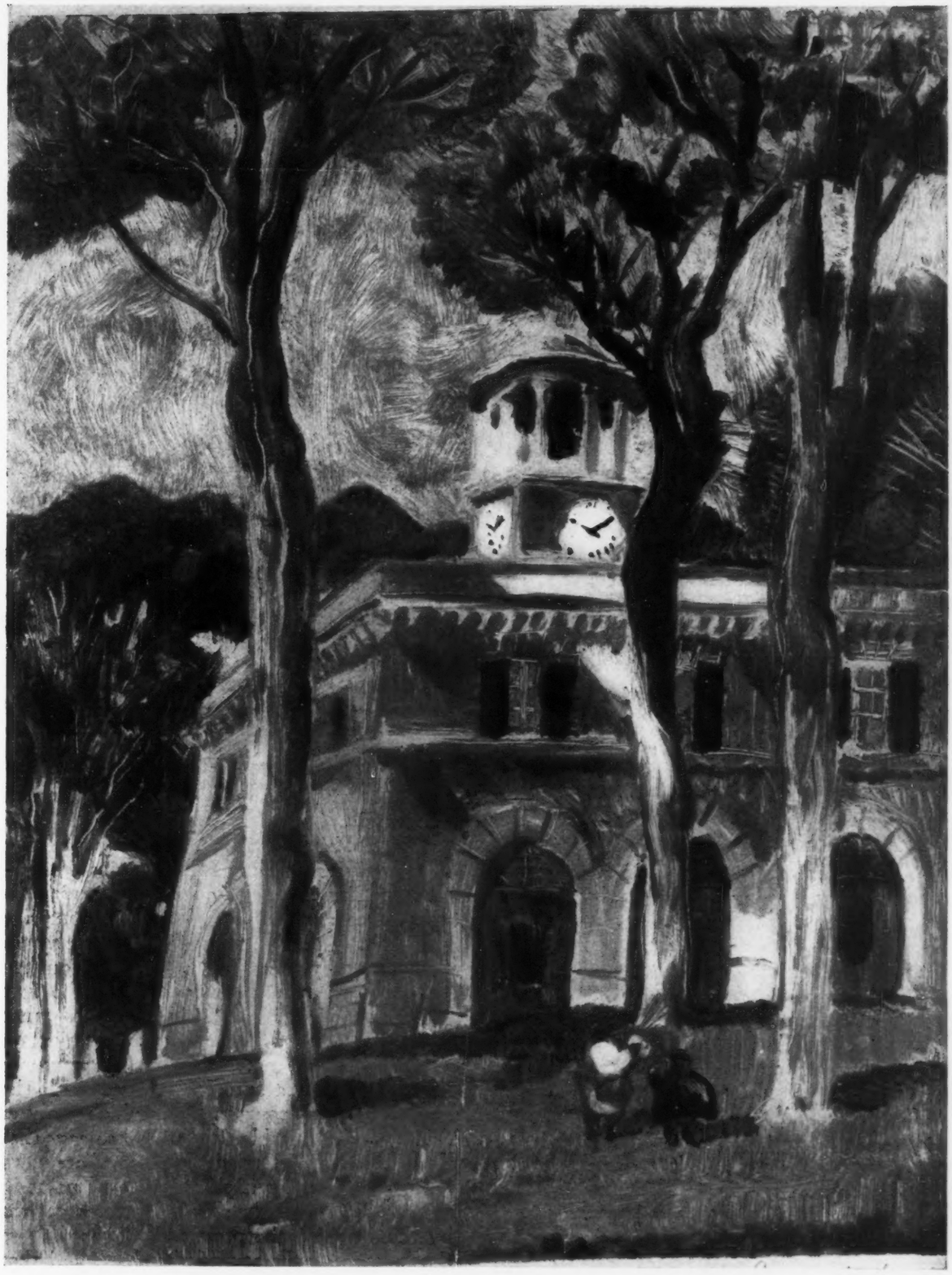


The French Painter, Yves Brayer, employed the Monotype for illustrations in a limited edition of Beaudelaire

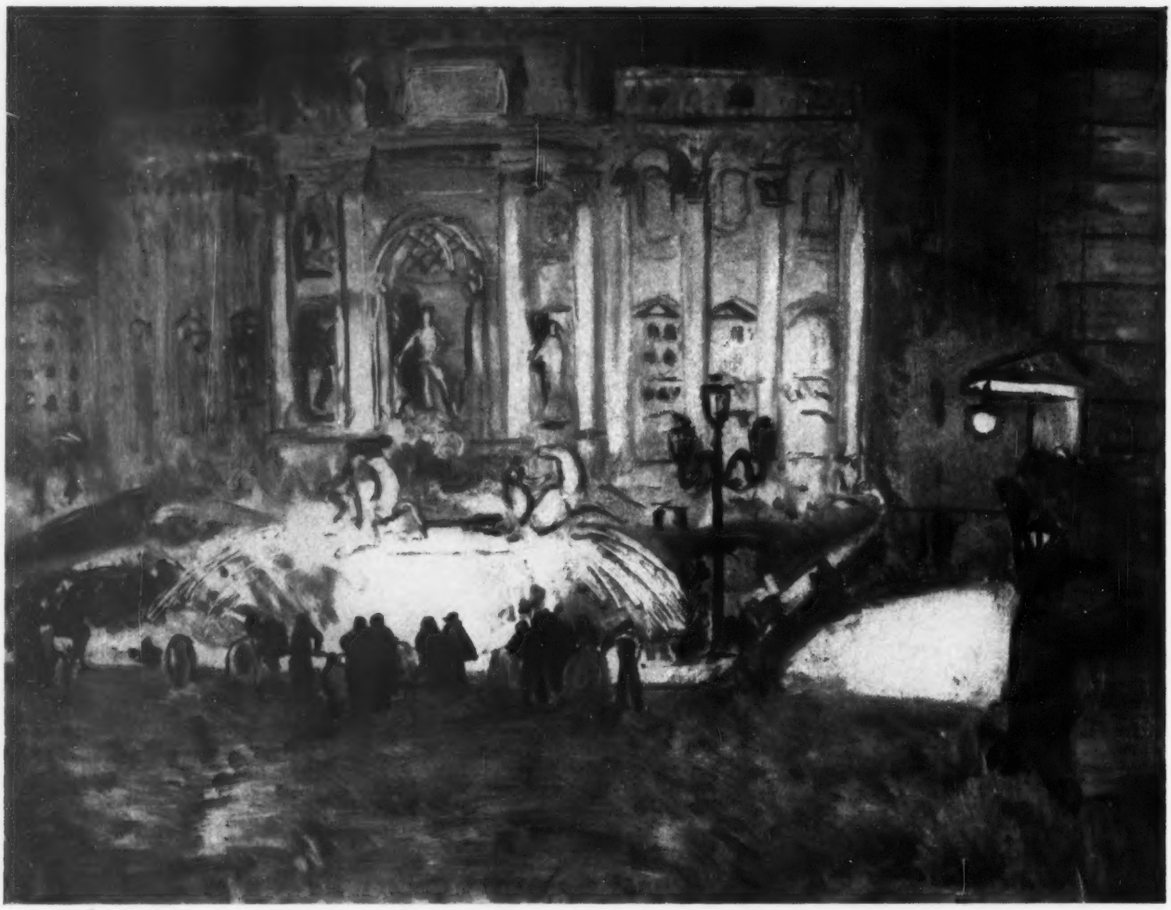
According to an article by Augusto Calabi in the "Print Collector's Quarterly," Castiglione as an etcher was tremendously attracted by complex effects of light and shade such as were obtained by Rembrandt in his etchings. Calabi goes on to state that the artist, "impelled by a need of rapid, expressive, and synthetic means of realizing his conceptions of vivid scenes in which detail was merged and life consisted in the vibration of light and contrast, created at the same time the monotype and the masterpiece." He seems to have used three methods; he painted directly on the plate and printed it; he smeared it with ink and then scratched out his design, getting something like a photographic negative; and he used a combination of the two. Since his time few other methods have been discovered, to my knowledge. When Castiglione died the monotype fell into disuse, and with the possible exception of William Blake, who made some prints, we find little until the nineteenth century. Around 1880 Dégas was working in the medium. It held the same attraction for him that it had had for Castiglione: it was fast. He used it to record his impressions of the stage, the streets, and the brothels—subjects which never ceased to interest him, and some of the prints are brilliant handlings of ordinarily commonplace scenes. He made about five hundred of them, working in various ways, retouching with pastel when he found it advisable. Others of his time also used the medium with varying success. Across the channel in England, where almost every form of print has flourished, we find it almost completely ignored. Sir Hubert Herkomer, an inveterate experimenter, made a few, but aside from such exceptions it was avoided like the plague. Today, in one of the most complete books on prints of every description, published in England, there are three lines devoted to the monotype—and it is rather a large book!

For this rather unenviable position as the unwanted child of the print family there are a number of reasons. First and foremost is the fact that it is a single print. Malcolm Salaman, in a rather perfunctory article on the subject, remarks that due to this fact it can hardly be considered more than a mere toy. In the print market, of course, this holds good. The dealers who derive such innocent pleasure from putting editions of prints in cold storage and then releasing them to the public one by one, at prices which help maintain the fiction that one is buying a rarity, would certainly find no such amusement where the monotype was concerned. And, since artists must live, fifty or a hundred prints are better than one. Collectors seem to distrust the medium because

The Coliseum in Rome furnished a subject susceptible of broad, bold treatment in this print by the author



The pavilion in the Borghese Gardens in Rome, set among tremendous stone pines, inspired George Nelson to make this spirited Monotype, the original of which is large



The Trevi Fountain in Rome at night was effectively recorded by Yves Brayer in a print of unusual vigor

they suspect that it is a kind of colored etching. A somewhat more fundamental disadvantage is that it must be done rather quickly, because after a few hours the ink dries and will not print. Consequently, for the man who prefers to work in a deliberate fashion, studying and changing his composition as he goes, the monotype offers few attractions. But for those of us who are quite willing to stop after a few hours, and whose market would be completely glutted by more than one print, for those who delight in playing with curious media, the monotype, offering as it does a distinct and unique means of expression, has a peculiar fascination. Its qualities of vividness and flatness, combined with a decorative value all its own, answer so well the requirements of present-day interiors that in Europe, at any rate, it is having a veritable renaissance.

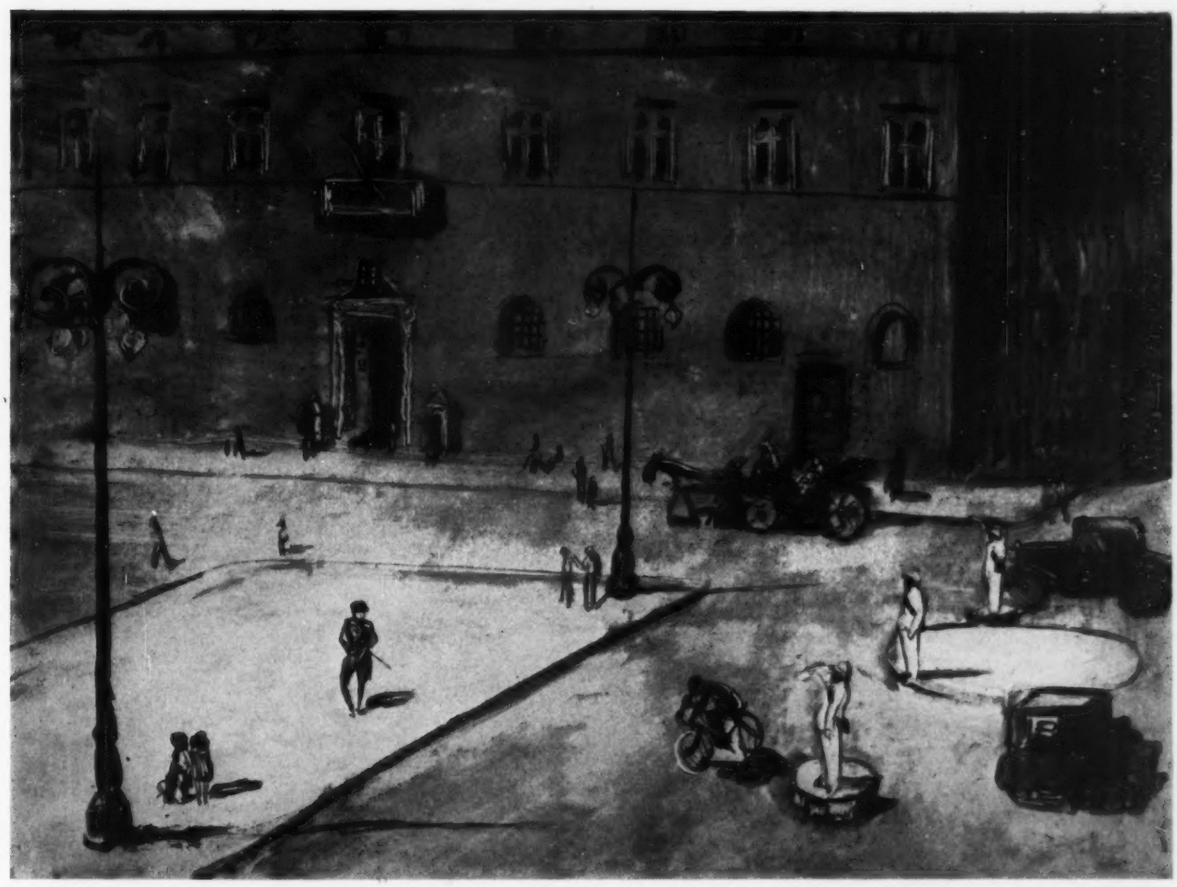
While the technique, as I have already remarked, is not complex, there are one or two tricks one has to learn, and the history of my early acquaintance with the medium, before bitter experience taught them to me, might be summed up as a series of disasters. I saw my first monotype at a spring exhibition of the work of the pensionnaires of the French Academy, held in the Villa Medici. Yves Brayer, holder of the Grand Prix in painting of a few years back, had a series of impressions of Rome, all done with the extraordinary force and freedom which characterize his work. While not unlike his sketches in gouache, they had an indefinable quality which set them quite apart, and at the first opportunity I got him aside and asked what they were. He gave me a brief description, disposing of the matter and his importunate questioner with a speed, combined with the most exquisite courtesy, of which only a Frenchman is capable. It sounded so easy that I went home and tried one immediately, to find after printing it that a blob of paint in the foreground of the sketch had been caught by the roller of the press and squeezed from the bottom to the top of the sheet, and that other parts had behaved in the same fashion, giving the print an effect not unlike that of a body of dirty water in which objects were dimly reflected. Deciding that the pressure was too great I reduced it to such an extent that on the next attempt whole areas of color stayed on the plate, coming off on the paper

only enough to render it unsuitable for further use. The discouraging thing about these mishaps at the beginning is that a failure is complete and final. A water color gone bad is usually stimulating because one can play with it as long as the paper holds together, with the ever-present possibility of getting something out of the wreckage. But there was nothing in the least stimulating about those first monotypes, and it was not until quite a while later, watching Paul Manship amuse himself making some prints, that I realized that one can work over the plate until something finally comes out.

The best plate, according to Brayer, is of copper, and the few attempts I have made with it would seem to bear him out. But since I prefer to work at a scale which would require a prohibitively expensive plate, I have used a sheet of thick white celluloid which leaves very little to be desired. It is light and easy to handle, as well as cheap. Being white it shows the colors as they will print, whereas the red color of the copper makes every print something of a surprise unless one works in a very restricted range of color. A good way of working would be to use a transparent piece of celluloid over a drawing, and for those whose delicate consciences will not permit of a print in reverse it is a great help, because the drawing can be made on tracing paper, turned over, placed under the celluloid, and the print will come out right. I prefer to paint directly on the plate from small rough sketches and let the reversing take care of itself.

Oil paints can be used, but since they have a rather loose consistency they smudge rather easily and give a somewhat fuzzy print unless care is taken with them, and I have found printer's inks so much superior to them, and usually so much cheaper, that I now use nothing else. One can get very good colors, and enough for almost any palette. The stiffness of the ink is perfectly adapted to the requirements of the medium, and it is hard to see how one might improve on it. It can be bought in tubes, and is painted directly on the plate; if too stiff, they can be loosened up a bit with turpentine, but watch out about using too much or it will blot in the printing. Brayer has a trick, as can be seen in the reproductions, of practically running a wash with turpentine for backgrounds and large areas,

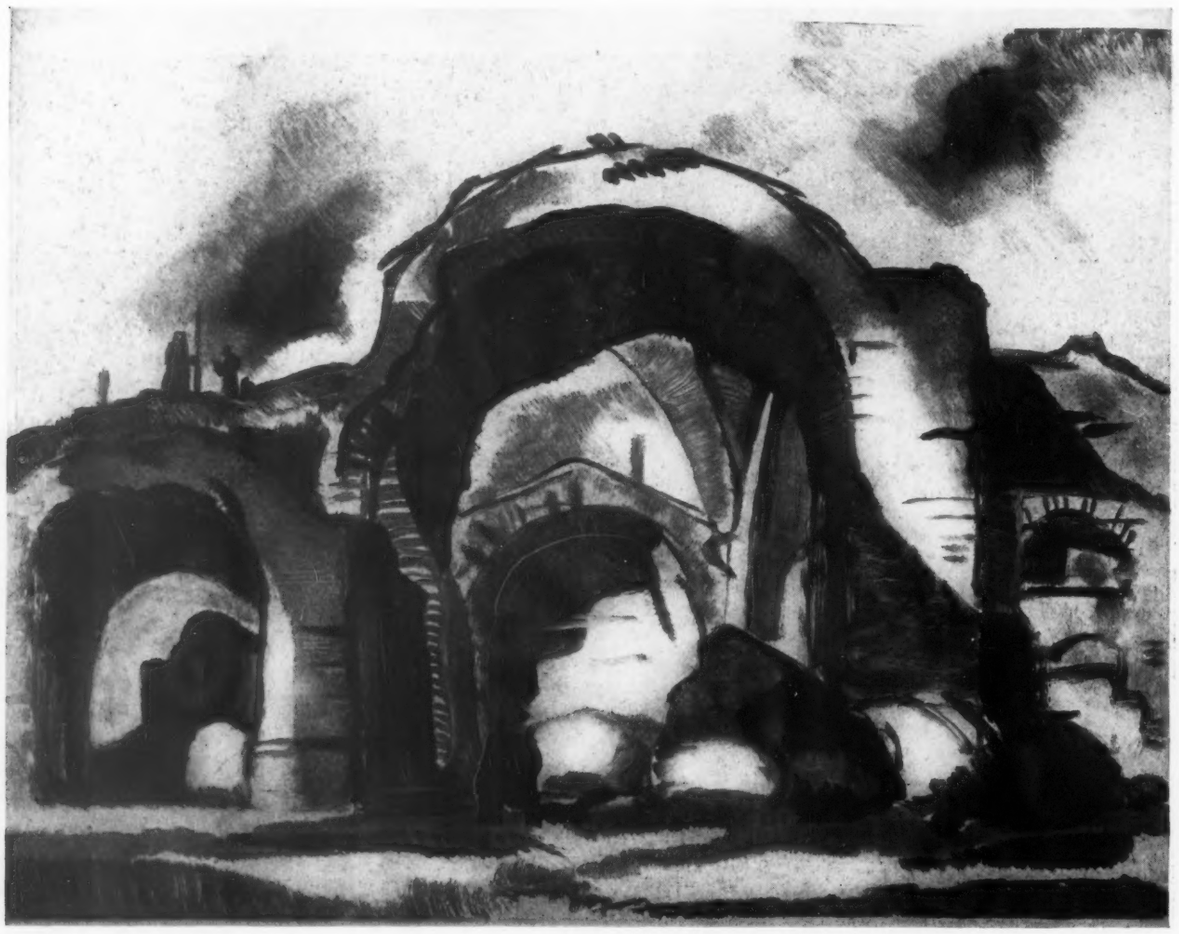
The Piazza Venezia, that scene of many Fascist gatherings, as depicted in a striking Monotype by Yves Brayer



but you have to know how to do it. The paint can be applied in any way one pleases. Brushes, fingers, rags—they all have their uses and will produce a variety of textures. The vignetted color areas in the print of Hadrian's Villa were dabbed with a piece of tarlatan, a kind of stiff muslin. Extremely interesting sky effects may be obtained in the same fashion. By varying the stiffness of the brushes, different surfaces are quite easy to get, and an example of the lengths to which this can be carried is the sketch of the Turkish cemetery, where almost everything was painted in with a coarse brush.

There is one thing to remember: the paint should be put on thin and not too wet, or it will smear in the printing. Also it is not possible to paint one color on top of another and get anything but a combination of the two. Time and again I have painted a light color on top of a dark one and wondered why it printed dark. Lights can be rubbed out with a bit of rag, the end of the brush, a matchstick, or whatever else happens to be at hand. A great deal of drawing can be done with this scratching-out method, and in the print of the Borghese Gardens it was used to obtain texture as well.

An interesting method of working is to rub a tone over the surface of the plate, and then picking out lights as in a mezzotint. I saw Paul Manship do one in this way, and it was very effective. He dropped around one day, curious about the technique, and decided to try one. His intense interest in anything new or different which might be either amusing or instructive is one of his most outstanding characteristics, and it was quite typical of the man that he learned more about the possibilities and limitations of the medium in a morning than I had in several months. The first print was unsatisfactory, but instead of wiping off the remains of the ink, he worked over it again, got a vastly improved second print, and repeated the process several times, demonstrating very convincingly that a failure can still be turned to one's advantage by reworking. Two prints I made of the gate at Karnak were another example of this. The first was thin, poor in color, and weak in value; by using what was left on the plate it was very easy



This Monotype print by George Nelson suggests the possibilities of the medium for strong vignetted effects

A reception at the Farnese Palace in Rome gave Yves Brayer the material for this dramatic nocturnal study

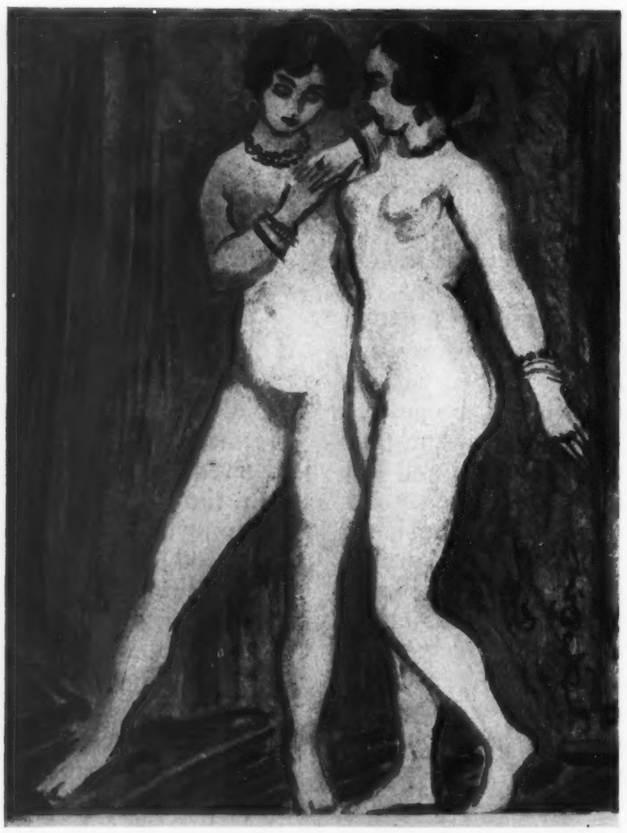
to do it over in a few minutes and take a considerably improved second print.

For paper, almost any kind will do. It should be reasonably absorbent, of course, and has to be capable of being dampened without disintegrating, but otherwise it becomes a matter of preference. I used a medium grain Fabriano paper because it was cheap and easy to obtain in Italy, but some of the smooth Canson drawing papers do very well, as should any other paper of reasonably good quality. Many of Brayer's prints are on what looks like a sort of wrapping paper, and he claims to be perfectly indifferent in the matter. On the other hand, the illustrations he made for a limited edition of some poems of Baudelaire were printed on a beautiful heavy etching paper which was perfectly in keeping with the luxurious quality of the book. It all depends on what you want. The paper, whatever it is, has to be dampened. It can be done by soaking in a tub, in spite of the fact that the purists raise their hands in horror at such a proceeding, or can be dampened with a sponge and laid between plates of glass, a much more orthodox but bothersome method. One must be careful before printing to remove all traces of water on the surface.

The printing is the most ticklish part of the whole affair if one uses an etching press. But if one prints by rubbing the back of the paper, the great danger of having the ink run is avoided, and gradations in the tones can be obtained. The progress of the print can be observed by lifting up the corner of the paper from time to time. If this method of printing is employed, one can use whatever gadgets the wood engravers use. A tablespoon is a favorite implement, I am told, and is to be had with less trouble than some of the more exotic Japanese arrangements. I have always used an etching press because there happened to be one accessible, and because I have never had the patience to sit down and rub three square feet of paper with a spoon, or with anything else, for that matter. If a press is used, the plate is laid down on a sheet of clean paper on the bed of the press, the printing paper is carefully placed on top of the plate, and this is covered with a few blotters and a printing blanket or two, and the whole run under the roller. It seems like a rather complex structure to treat in this fashion, and I am still surprised when a print comes out after these manipulations. No doubt a good bit of the scenery could be dispensed with, but having hit on the above combination after a

series of ruined prints, I am somewhat prejudiced against further experiment. The important thing, apparently, is to have the pressure right, and something fairly soft between the paper and the roller.

The above observations are an attempt to set down what I learned from occasional experimenting, and from suggestions from Brayer. The monotypes here reproduced were selected more for what they show of the technique than for their merit as works of art, although this does not apply to those of Brayer, whose remarkable talent is but incompletely indicated by the few reproductions of his work that are included. He has very definitely arrived, and the simplicity of his brilliant impressions is deceptive. They are worth considerable study. Obviously, the possibilities of the medium have been little more than touched upon, but if these notes help to rescue from undeserved oblivion one of the most satisfactory media for sketching that has ever been devised, it will be more than enough. There are many kinds of prints, all possessing in common that peculiar charm and softness which is a result of the process of printing, but there is only one which can be done with the ease and speed of a water color or pencil sketch, and only one whose many possibilities are still to be discovered—the monotype.

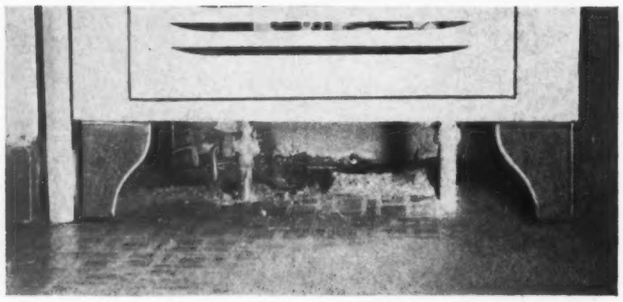


Another illustration for the limited edition of Beaudelaire's "Pièces Condamnis" which contained twenty Monotypes by Yves Brayer

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

THE DISREGARD OF THE OBVIOUS



In case the reproduction of the photograph lacks something of definition, the objects under this four-legged refrigerator consist in part of two supply pipes, a half-pint cream bottle, a (cider) jug cork, a glass stirring rod, 2 quarts of sand, lint and plain dirt in about a 1:3:5 mix.

Once upon a time a young courtier in the Spanish Court succeeded in becoming the favorite by his charming manners, his thoughtfulness, and his personal beauty. The occasion of the Queen's birthday caused our hero no small concern as to a proper token of esteem and remembrance. He had a daring thought! Would he lose his head for his audacity if he presented Her Majesty a pair of silk stockings for the regal gams? . . . Fortunately, the Queen was gracious—as well as an *artiste* at subtle rebuke. She returned the gift with the brief notation, "The Queen of Spain has no legs."

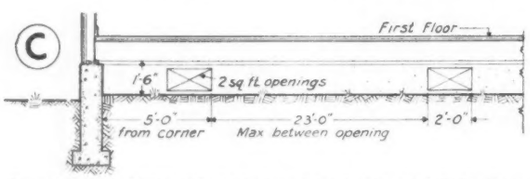
TERMITE CONTROL METHODS (2)

Index No. **F9e**

CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

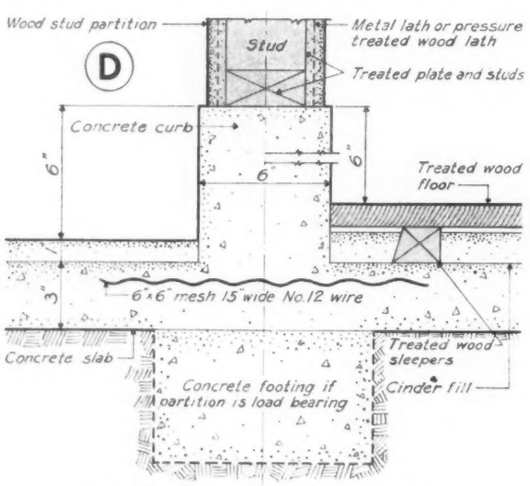
3. VENTILATION. For buildings without basements, openings must be provided thru foundation walls for (a) cross ventilation, (b) access for inspection, and (c) to light the area. See drawing C.



FOUNDATION OPENINGS FOR BUILDINGS WITHOUT BASEMENT
Scale ⅛"=1'-0"

4. BASEMENT FLOORS. The basement floor should be of concrete 3" thick of 1:3:6 mixture. While wooden columns, partitions, door casings, stairs, sleepers, wood flooring, etc., may generally be safely installed on a good concrete floor, the safest practice is not to depend upon perfection in the concrete. Pressure treated wood should be used. Place partitions on curbs 6" high, which should be poured monolithically with the rough floor slab. See drawing D. Columns and stair carriages should rest on similar 6" high bases.

SET 12 DEC 1937



BASEMENT FLOOR CONSTRUCTION
Scale 1¼"=1'-0"

TERMITE CONTROL METHODS (3)

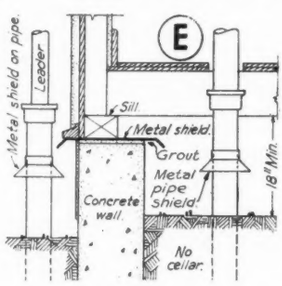
Index No. **F9f**

CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

5. WINDOWS AND DOORS. Window and door frames with their trim, occurring in the basement, should be made of pressure treated wood.

6. TERMITE BARRIER. Non-corroding metal termite barriers or "shields" may be constructed so as to completely cut off all access of termites from the ground to untreated wood, as shown on drawing E. However, attack in more than 90 per cent of cases of termite damage can be traced to contact of wood with the ground. Authorities consulted are not in agreement as to the proven value of termite shields in this country, altho their effectiveness has been reported favorably in tropical countries. Pipes which could serve as support for termite tubes from the ground to wood parts of the building should be protected with termite barriers, as shown on drawing E. Shields should project 2" horizontally, with an additional 2" turned down at a 45° angle.

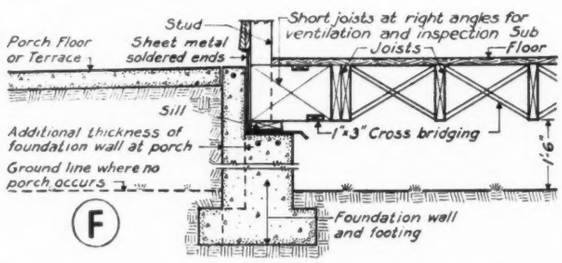


SET 12 DEC 1937

7. DRAINAGE. Provide adequate drainage of soil beneath and around the structure.

8. JOINT RECESSES. Do not seal the ends of first-floor wood members entering masonry or concrete. Provide recesses which allow an air space of not less than 1" at each side of the member.

9. PRESSURE TREATED LUMBER. Use pressure treated wood for all lumber up to and including the first sub-floor for protection against rot as well as against termites.



10. PORCHES. Patios, porches and steps should not be higher than the top of the foundation wall. Failure to observe this protection has been the largest single cause of termite damage. Where patio, porch or steps are not resting on earth fill, provision must be made for the removal of concrete form work from underneath them and ventilating openings should be left—even under reinforced concrete slabs. See drawing F.

11. EXTERIOR FINISH. Wood siding should not be closer than 6" to ground level. Stucco should be stopped at least 3" above the ground line.

The designers of lavatories, refrigerators, kitchen ranges, sinks and other permanent equipment of buildings have evidently never heard of the good Queen. Legs! Legs! Legs! Legs to clean around. Legs to hoist things off the floor which shouldn't be hoisted. Legs to make dents in the linoleum and the rugs.

It is only comparatively recently that bathtubs lost their quadrupedal appendages. Is there any more reason why an electric refrigerator (which sets for years in the same spot) should be poised on legs above the floor at that exact height which makes it easiest for dirt and bottle tops and what-have-you to roll underneath but most annoying to retrieve? No housekeeper could, with justice, be described as sluttish for her failure to consistently pursue the back-breaking task of cleaning under such unfunctionally designed contraptions.

But legs or no legs, all this equipment is streamlined. You never know when you will want to drive your bathroom lavatory in the Indianapolis races and wind resistance is serious in such cases.

D. G.

FACTS AT YOUR FINGERTIPS

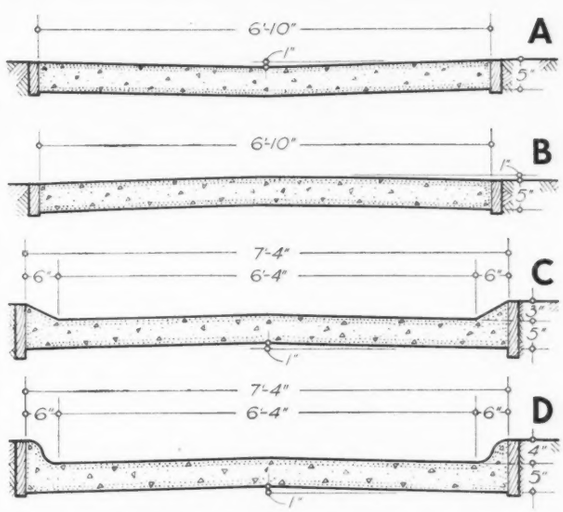
DATA SHEETS NO. F9e AND NO. F9f. These 2 *Data Sheets* complete the series of 6 on termite protection. The first 4 were published in the November issue.

DATA SHEETS NO. F12n AND NO. F12p. This material on concrete driveways has been adapted from the U. S. Dept. of Agriculture, Miscellaneous Publication No. 272, "Construction of Private Driveways," available from the Superintendent of Documents for 10c.

SLAB-TYPE CONCRETE DRIVES

Index No. **F12n** CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET 12 DEC 1937

SLAB-TYPE CONCRETE DRIVES. The slab-type drive is less frightening to a timid driver than the ribbon type. When this type is used with curbs it becomes practically impossible for a careless driver to run over the adjoining planting. The slab-type drive is somewhat more expensive than the ribbon-type but there is no other choice for driveways which curve sharply or which require turn-around areas. Combinations of colored concrete and brick may often be used to bring the driveway into greater harmony with the landscape.

SUB-GRADE. The area upon which the slab is to lay should be brought to grade and well compacted before concreting. All soft and yielding material and all loose rocks or boulders must be removed or broken off to a depth several inches below the sub-grade and the holes refilled with tamped material. Settlement of the sub-grade is likely to cause cracking. Construction on ground that has recently been filled should be postponed for at least 12 months. If the soil is gravelly and porous, no sub-base is required. However, if the soil is clayey, a 6" course of gravel, crushed stone or cinders should first be placed.

FORMS. 2x6 or 2x8 lumber is used for forms. In ground likely to be infested with termites, care should be taken to remove all form lumber after the concrete has set.

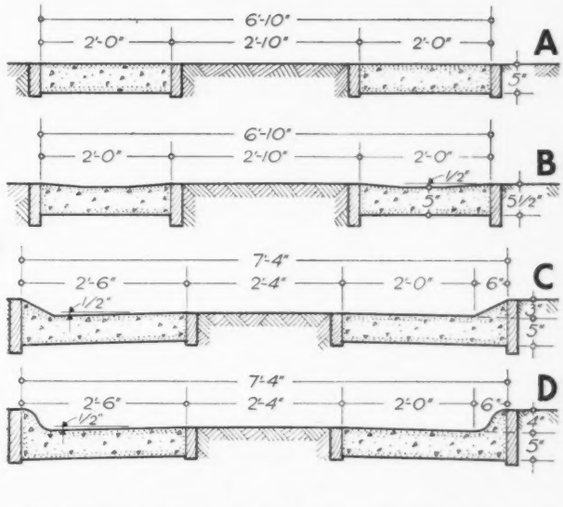
EXPANSION JOINTS. No expansion joints are needed for drives less than 40'-0" long. On longer drives a 1" expansion joint should occur every 20'-0" to 30'-0".

THICKNESS OF SLAB. Drives that may be used by heavy coal or other trucks, should be increased in thickness to 6".

RIBBON-TYPE CONCRETE DRIVES

Index No. **F12p** CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET 12 DEC 1937

RIBBON-TYPE DRIVES. For straight drives the ribbon type is often considered more in keeping with the landscape treatment because of the area of turf which breaks up the driveway area. The ribbon-type is also more economical than solid full-width pavements. Ribbon drives without curbs should not be used on curves, no matter how slight. The dimensions given in the drawings above may be taken as entirely adequate. Ribbons as narrow as 1'-6" with 3'-4" between them represent an irreducible minimum for straight drives.

SUB-GRADE. The area upon which the slab is to lay should be brought to grade and well compacted before concreting. All soft and yielding material and all loose rocks or boulders must be removed or broken on to a depth several inches below the sub-grade and the holes refilled with tamped material. Settlement of the sub-grade is particularly likely to cause cracking with ribbon-type drives. Construction on ground that has recently been filled should be postponed for at least 12 months. If the soil is gravelly and porous, no sub-base is required. However, if the soil is clayey, a 6" course of gravel, crushed stone or cinders should first be placed.

FORMS. 2x6 or 2x8 lumber is used for forms. In ground likely to be infested with termites, care should be taken to remove all form lumber after the concrete has set.

EXPANSION JOINTS. No expansion joints are needed for drives less than 40'-0" long. On longer drives a 1" expansion joint should occur every 20'-0" to 30'-0".

THICKNESS OF SLAB. Drives that may be used by heavy coal or other trucks, should be increased in thickness to 6".

A water color of a scene at Yarmouth Bar, Nova Scotia, by R. Harmer Smith which reflects the crisp atmosphere as well as the landscape and fishermen's houses of that part of the world

THE MONOGRAPH SERIES

Records of Early American Architecture

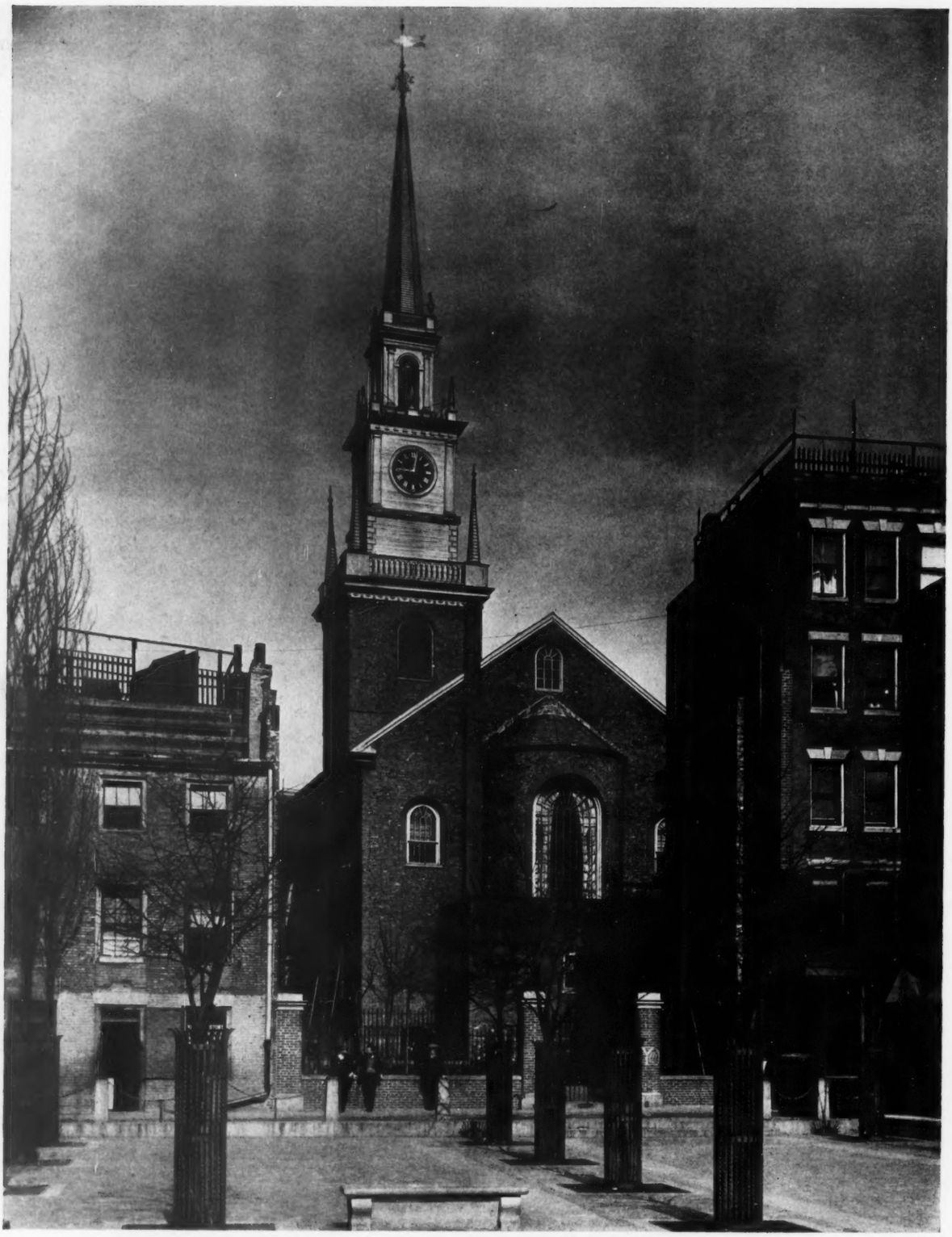
Edited by RUSSELL F. WHITEHEAD, A. I. A.

Measured Drawings by FRANK CHOUTEAU BROWN, A. I. A., *Associate Editor*
Photographs by ARTHUR C. HASKELL, *Architectural Photographer*

Volume XXIII · Number 6

PULPIT—KING'S CHAPEL—BOSTON, MASSACHUSETTS

[81]



CHRIST CHURCH—1723—"OLD NORTH," BOSTON, MASSACHUSETTS

SEEN FROM THE "PRADO" PARK. THE CHURCH FACES ON SALEM STREET IN THE "NORTH END"

[82]

Early Boston Churches

by FRANK CHOUTEAU BROWN, A. I. A.

SUBSTANTIALLY all the early settlements of the Massachusetts Bay Colony were motivated from a religious background. In most cases the group of settlers was composed of a congregation and its pastor, and the cause of their emigration was usually a desire to conduct their ritual of Sabbath Day worship from an individual angle, or to maintain a theological belief that might vary in what we would probably now consider a very minor particular from the generally established form. While practically all the early Puritan and Pilgrim settlers were desirous of divorcing themselves entirely from all the forms and ritual of the established Church of England.

So, too, the everyday control of each community group—no matter what might be its relation to the chartering authority behind it—remained restricted to the members of the church congregation forming its nucleus, as members of the church alone had the privilege of the temporal vote. In some part this was a natural outgrowth of the method they had been following in the mother country,—where they had been accustomed to use the body of the Parish Church for all community occasions — town meetings as well as purely social gatherings.

If one of the New World communities happened to be composed of two congregations, with more than one minister, it was a matter of only a short time before the groups separated, and each minister would become the center of his own congregational settlement. Sometimes the removal of one group would be made en masse; sometimes it was gradual, a few first going on ahead and selecting the new site for settlement; to which the others would then remove, as opportunity or convenience gave occasion. Much of New England was thus enlarged and settled within the first score of years after the landing.

And thus also it came naturally about that, as soon as the settlers had provided themselves with shelter, they immediately turned to erecting a structure which would serve the purposes of both Town House and Church. It is therefore usually referred to in their records as the "Meeting House" or Church; for as such it would serve all necessary uses of the Town House, —which usually was not built until later in the history of the community. As an example, one might point to the "Oldest Town Hall in Continuous Use in New England"—the little known Meeting House erected in 1743 by Scotch Presbyterian emigrants, four years after their arrival at Pelham, in the western part of the State, a structure that is still in use as the Town Hall, though the Church meetings have been transferred to a newer Neo-Greek (1839) Church building.

And, most fortunately, Boston still has a number of old Churches that comprise a truly notable group. In number, in age, in their architectural beauty, variety in design, and historical associations, they are unrivaled in this country and are only approached in interest by those similar structures surviving from the same early periods in Philadelphia.

Oldest and most popular among them is "the* Old North" (Christ Church, Boston) on Salem Street, in what is generally known as "the North End" of the City. It was built in 1723, and has been continuously in use as a house of worship since that time—with the exception of the brief period when the British troops occupied the city during the first years of the Revolution. Next oldest is the "Old* South Meeting House," on Washington and Milk Streets, which dates from 1729, but has of recent years (since about 1880) been used only as an Historical Museum, for educational purposes and the meetings of a Community Forum.

Next follows King's Chapel* on Tremont Street, the present structure, built in 1749; St. Stephen's (built originally as the New North, 1804) on Hanover Street, North End; West Church,† Cambridge Street, 1806; the Abolition Church, Smith Court, Beacon Hill, 1806; Charles St. A. M. E. Church,* 1807; Park Street Church, corner Tremont, 1809; and St. Paul's the Episcopal Cathedral Church, also on Tremont Street, built in 1820 from designs by Alexander Parris. The last of the walls of the Hollis Street Church, 1810, have come down only within the past year,—and the

*Illustrated in The Monograph Series, Vol. XXIII, No. 1.
†Shown in PENCIL POINTS, for May, 1937.

brownstone Arlington Street Church, corner of Boylston Street, 1860, has a distinguished appearance, hardly to be expected of its comparatively late date, but probably resulting from having been rather closely based upon late Renaissance London church models.

And this list covers only the down-town edifices in the old Boston area; it does not include the several other historic structures remaining in Roxbury, Dorchester, Charlestown (all now parts of Boston), the immediately adjoining cities of Brookline and Cambridge,—nor others nearby, which would easily increase the total by at least a half-dozen more!

BOX PEWS—CHRIST CHURCH—1723—BOSTON, MASSACHUSETTS

Two of these old edifices were built for the Church of England, assisted by the Society for the Propagation of the Gospel in Foreign Parts—which represented all that the early settlers of this area had crossed the sea to avoid! Already the Puritans had persecuted the Quakers for heresy,—although they had begun to worship as early as 1677—and in 1697 they built on Brattle Street the first brick meeting-house in Boston. Meanwhile the Baptists—equally heretical from the narrow Puritan point-of-view—had built a Boston house of worship, in 1680. And in 1679 some residents of Boston first petitioned the King for a Church of England; and, in answer to this plea, the Reverend Robert Ratcliffe arrived in Boston on the "Rose," May 15, 1686.

A request for the use of one of the three Congregational Meeting-houses for the English Church services having been refused, they were offered instead the library room in the east end of the old Town House, and the first Episcopal service was held there, on June 15, 1686, using a "movable puplit," and table at one end with benches or "formes" set up along the sides of the room, facing to the center. (This was the original arrangement of Holden Chapel, 1744, at Harvard in Cambridge.) In the New England Meeting-house the pulpit was usually placed midway along one side, facing toward the principal door, opposite. There were often doors at the two ends of the building, as well. The early benches were placed along all the walls, facing toward the center. Later "box pews" were built about the four sides of the room; then gradually filled in the floor area, leaving only three or four benches facing the pulpit along the very front of the space. Sometimes the stairways to the galleries were placed in the two forward corners of the main room, and sometimes they were contained in two-story vestibules at the ends; while a little later, one of these end vestibules might develop externally into a tower,—as in the familiar example furnished by the Old South.

CHRIST CHURCH—1723—"OLD NORTH," BOSTON, MASSACHUSETTS

[85]

DETAIL OF PULPIT
CHRIST CHURCH—1723—"OLD NORTH," BOSTON, MASSACHUSETTS
[86]

KING'S CHAPEL—1749—CORNER TREMONT AND SCHOOL STREETS, BOSTON, MASS.

THE GRANITE BUILDING DESIGNED BY PETER HARRISON. PORTICO ADDED IN 1789, CLAIMED BY SOME TO HAVE BEEN DESIGNED BY CHARLES BULFINCH. OLD PULPIT SHOWN ON PAGES 89 THROUGH 91 WAS REMOVED FROM THE WOODEN BUILDING, ON SAME SITE, AND COMPLETED IN 1754.

In the Church of England, the pulpit was always at the chancel (east) end of the Church, located either at one side the center (as in the "Old North") or in the middle (as at Trinity, 1726, Newport, R. I.). The benches in the galleries were continued for a considerable length of time, especially when slaves were accommodated in one portion.

Pews were introduced in England during the reign of Charles II, as a great luxury. Sir Christopher Wren originally objected to them in his London Churches. In the earliest examples they were built by the holder in each case, but they had become a regular part of church equipment by the end of Queen Anne's reign.

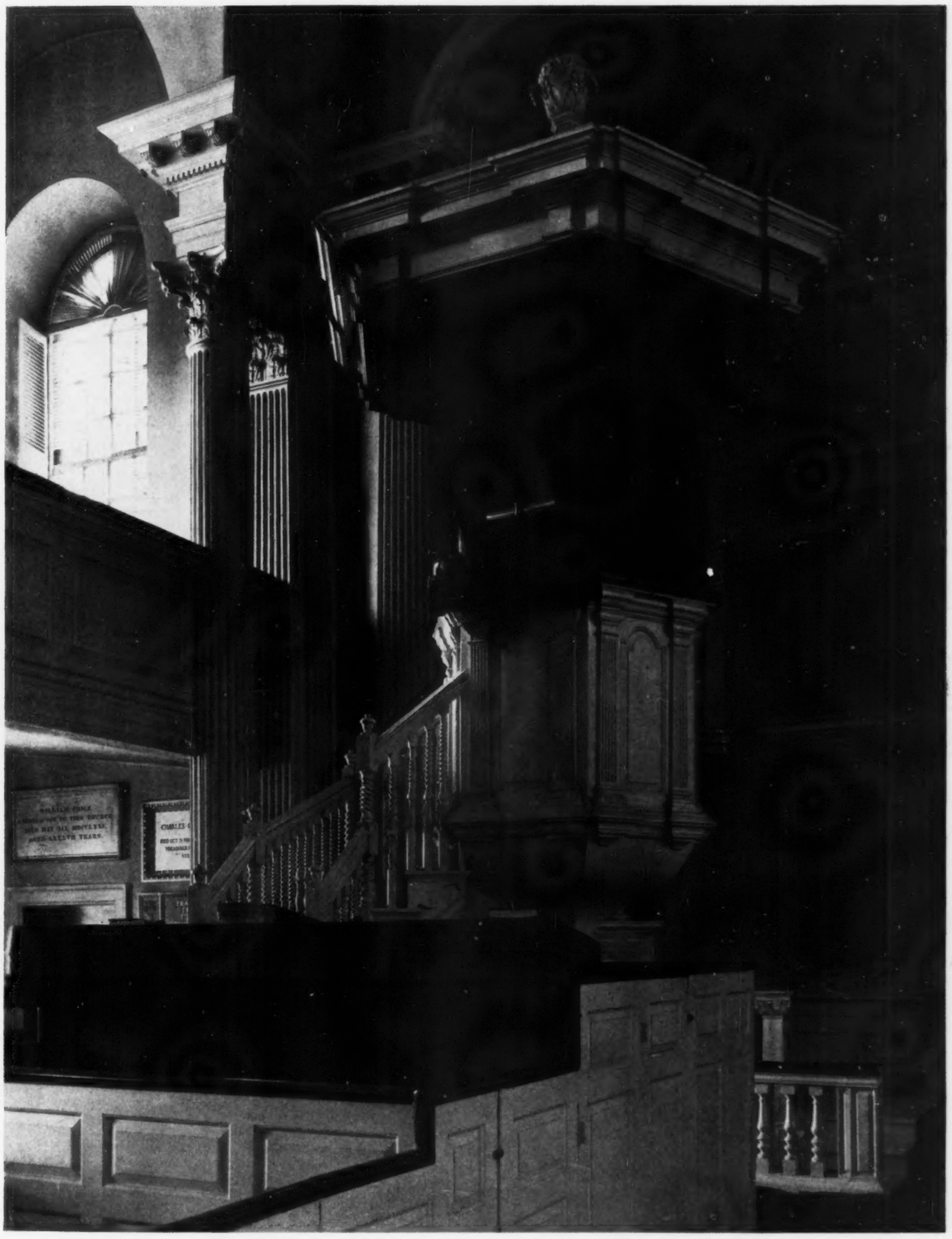
A wooden church building was erected on the present site of King's Chapel, at a cost of £284, 16s. ($1381.24), and first used on June 30, 1689. The pews were not added until 1694, when "railed" pews, with an upper space filled with small turned balusters, were built, at a cost of £53. The wooden church was enlarged by 1714, and a clock was then received from "the Brittish Society," which took the place of the mounted hour-glass, which had formerly stood beside the preacher. Pews were reassigned to the proprietors, each paying for the building of his own; which were

now "built in one forme without banisters." A small organ, brought from London, was also received from Thos. Brattle, Esq., Treasurer of Harvard College.

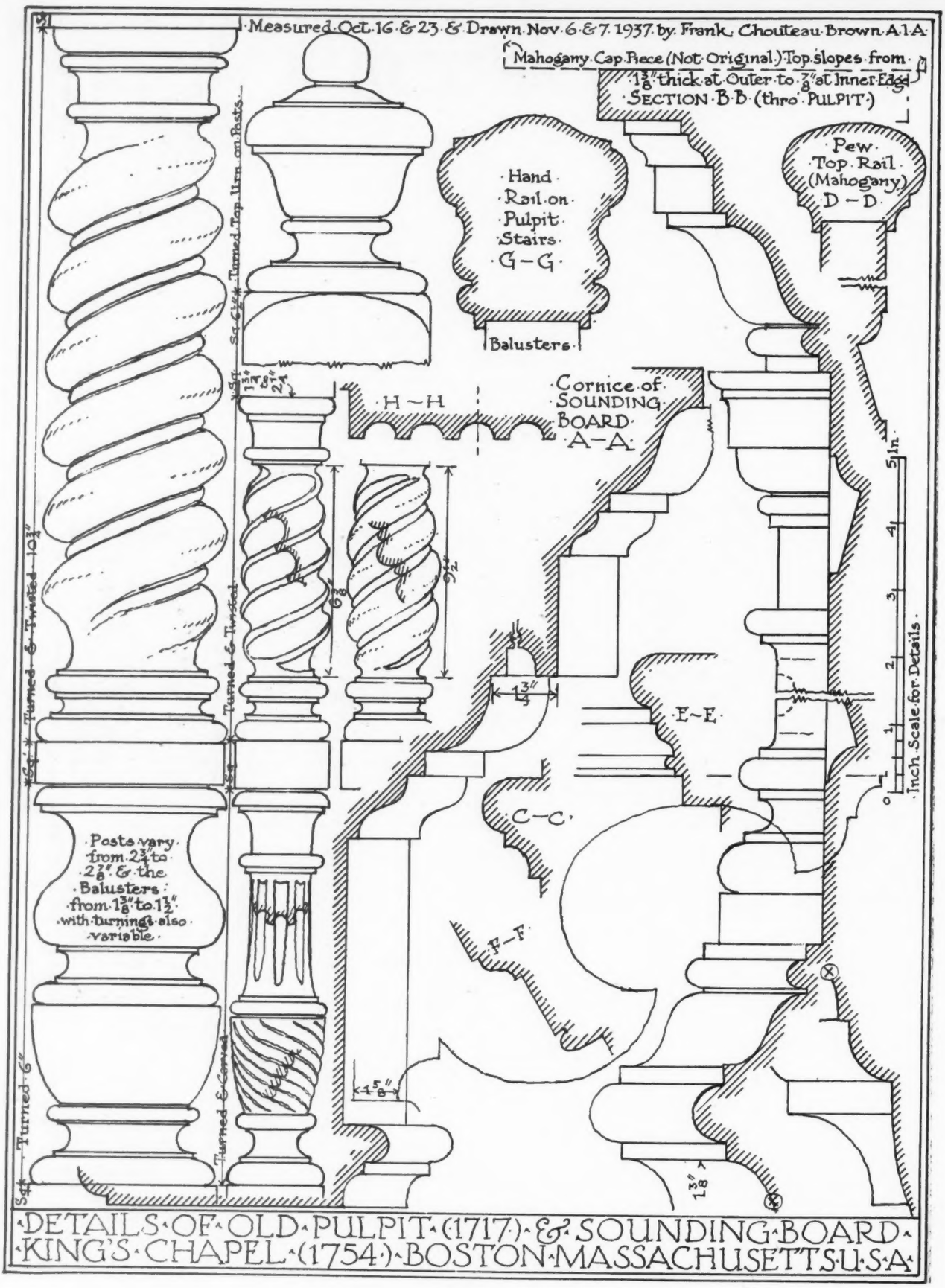
By the time of the Reformation, the high pulpit, with six or eight ornamented sides, had supplanted the old portable box desk. The pulpit was added to King's Chapel in 1717, at a cost of £36.s.13; and was removed to the new building, after it was completed, in 1753,—from which time may also date the sounding board and, perhaps, the pulpit stairs. The present King's Chapel building was built of Quincy granite blocks, in 1749, from plans by Peter Harrison, who had come to this country, with Smibert and others, accompanying Bishop Berkeley when he arrived intending to found a College, in 1728. A pupil of Sir John Vanbrough, he assisted his brother as a merchant in Newport, R. I. Originally intended to be built with a stone tower and spire, the spire was never erected, and the portico was finally added in 1789,—some claim from designs of Bulfinch. The old organ was supplanted by another in 1756. The first Episcopal Church in New England, it continued of that denomination until 1785, when it became the first Unitarian Church in the United States.

At the time the granite King's Chapel was built, both the present Christ Church and Old South buildings were in existence. The records of Christ Church contain a carpentry estimate by Thomas Tippen and Thomas Bennett, Master-builders, both being Church Proprietors, for £396:16:10, and show that 15 shillings was paid for a "stone," laid April 15, 1723. The church, still unfinished, was used on December 29 of that same year. No bills for any plans of the church have been found, except one of March 26, 1741, from William Price, for "Designing & Drawing Sundry Drafts for ye new Spire" of £17:10, against which was

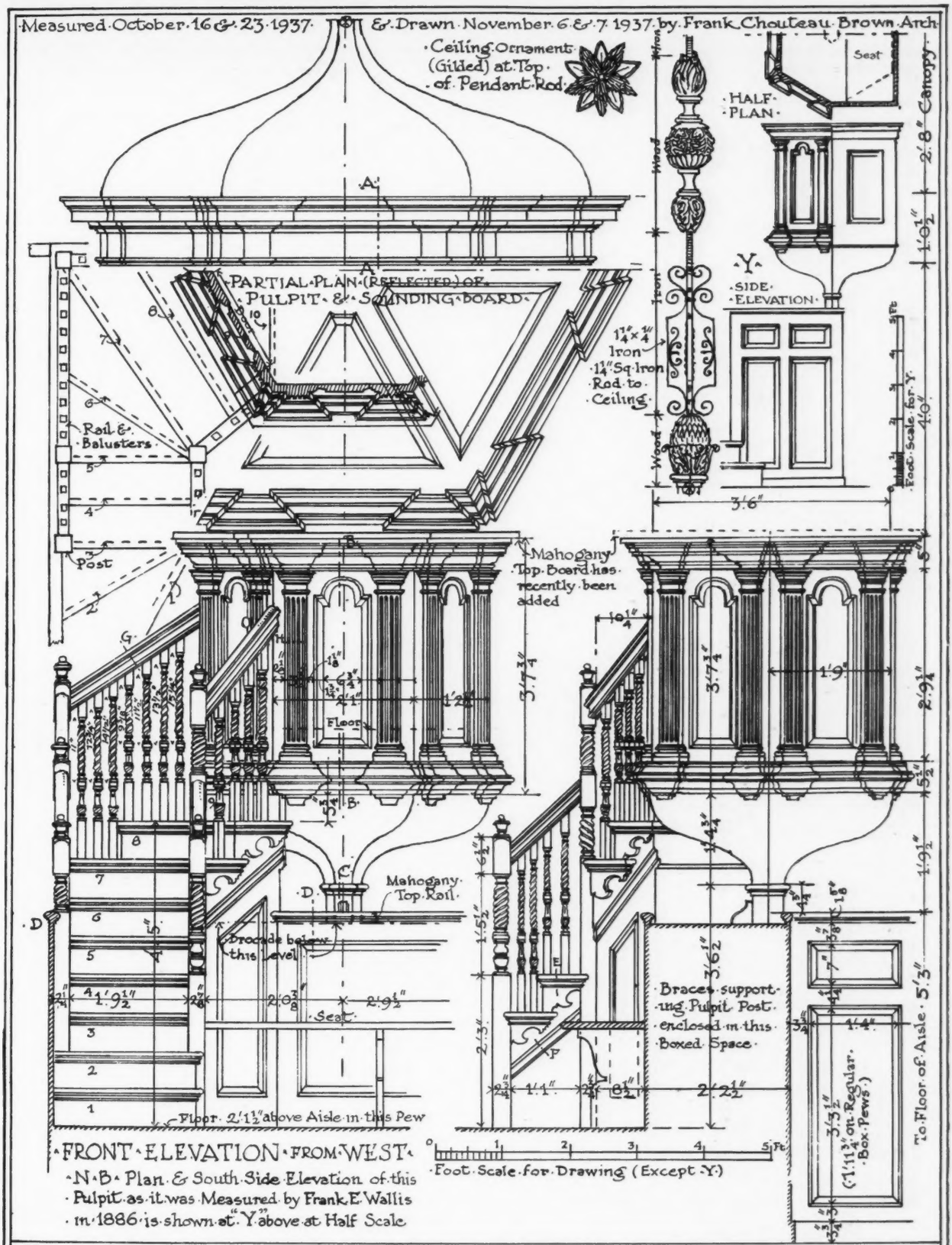
BALCONY—KING'S CHAPEL—1749—BOSTON, MASSACHUSETTS
DESIGNED BY PETER HARRISON



PULPIT ADDED TO KING'S CHAPEL IN 1717 AND NOW A PART OF
KING'S CHAPEL—1749—TREMONT AND SCHOOL STREETS, BOSTON, MASSACHUSETTS
(*See Measured Drawings on Pages 90 and 91*)


Measured Oct. 16 & 23 & Drawn Nov. 6 & 7. 1937 by Frank Chouteau Brown A.I.A.
Mahogany Cap Piece (Not Original.) Top slopes from 1 3/8" thick at Outer to 7/8" at Inner Edge
SECTION B-B (thro' PULPIT.)
Pew Top Rail (Mahogany) D-D
Hand Rail on Pulpit Stairs G-G
Balusters
Cornice of SOUNDING BOARD A-A
H-H
E-E
C-C
F-F
Sq. & Turned & Twisted 10 1/2"
Turned & Twisted
Sq. & Turned Top Urn on Posts
Turned & Carved
Sq. & Turned 6"
Posts vary from 2 3/4" to 2 7/8" & the Balusters from 1 3/8" to 1 1/2" with turnings also variable
1 3/4"
1 5/8"
1 3/8"
9 1/2"
5 In.
Inch Scale for Details
DETAILS OF OLD PULPIT (1717) & SOUNDING BOARD
KING'S CHAPEL (1754) BOSTON MASSACHUSETTS U.S.A.

[90]


Measured October 16 & 23 1937 & Drawn November 6 & 7 1937 by Frank Chouteau Brown Arch.
Ceiling Ornament (Gilded) at Top of Pendant Rod
HALF PLAN
Seat
Canopy
SIDE ELEVATION
Wood
Iron
1¼" × ¼" Iron
1¼" Sq. Iron Rod to Ceiling
Foot Scale for Y.
3'6"
PARTIAL PLAN (REFLECTED) OF PULPIT & SOUNDING BOARD
Rail & Balusters
Post
Mahogany Top Board has recently been added
Floor
Mahogany Top Rail
Brocade below this Level
Seat
Floor 2'1½" above Aisle in this Pew
Braces supporting Pulpit Post enclosed in this Boxed Space
To Floor of Aisle 5'3"
3'3½" (1'11¾" on Regular Box Pews)
FRONT ELEVATION FROM WEST
N.B. Plan & South Side Elevation of this Pulpit as it was Measured by Frank E. Wallis in 1886 is shown at "Y" above at Half Scale
Foot Scale for Drawing (Except Y)

OLD PULPIT (1717) & SOUNDING BOARD AS NOW IN KING'S CHAPEL (1754) BOSTON MASSACHUSETTS U.S.A.

INTERIOR—KING'S CHAPEL—1749—BOSTON, MASSACHUSETTS

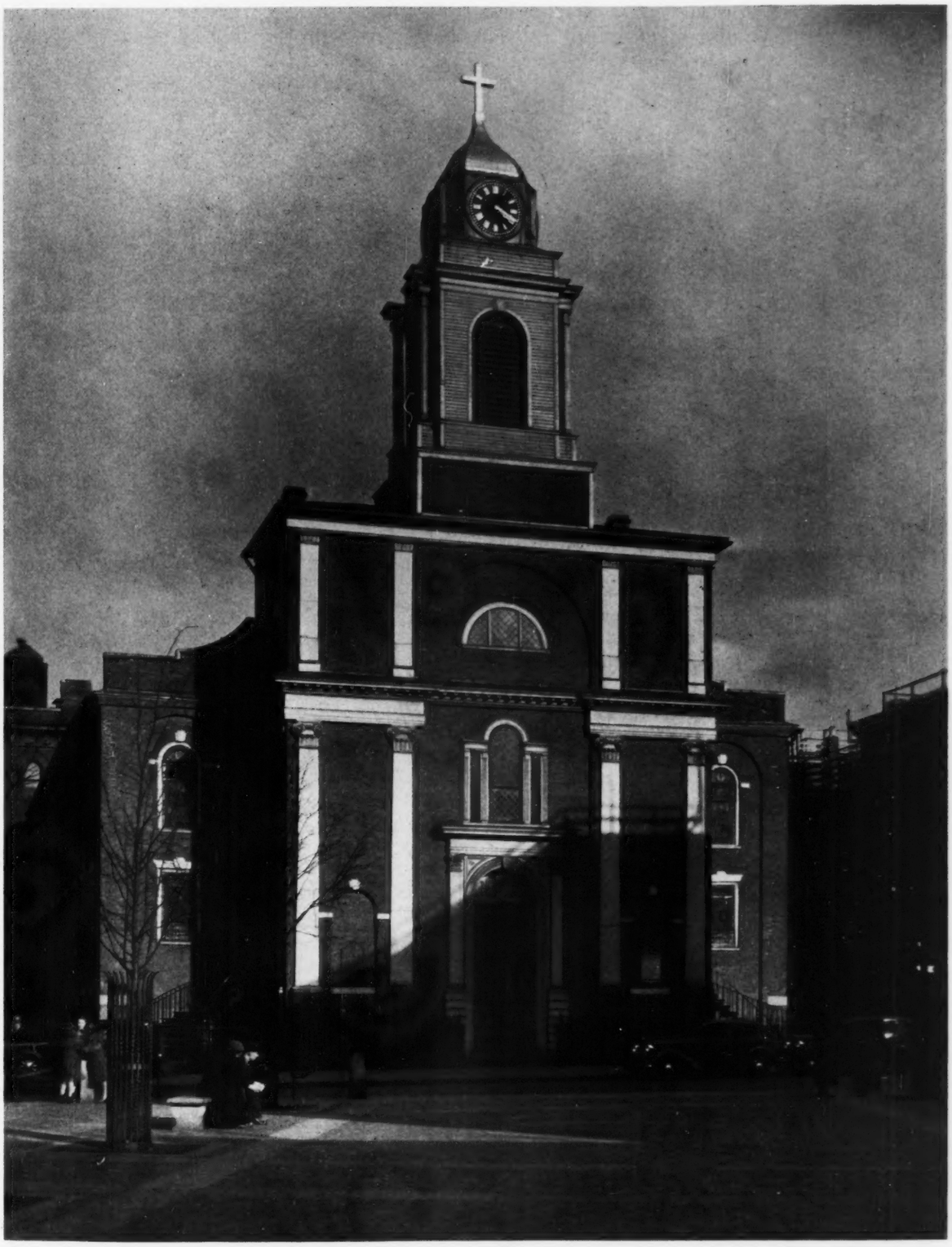
offset "To my subscription to ye spire £20." The same bill provided for a payment to "Mr. John Indecott" who built the wooden portion of tower and spire, in a pasture nearby, it being raised whole into position in 1740, at which time the upper brick story of the tower was also added. The weather vane, by Deacon Shem Drowne, who made the grasshopper on Faneuil Hall, the India vane on Province House, etc., was in place and hoisted with it.

This steeple was blown down in the great storm of October, 1804, and was replaced from Bulfinch's design, 175 feet high, (16 feet shorter than the original —though otherwise very like it!), although no bill for his services has been found. William Price was a printseller and mapmaker (famous early "prospect" of Boston bearing his name) and may have brought, on one of his many trips from London, Builder's Handbooks showing Wren designs, which may have been copied for this church.

The Old South Church was begun March 31, 1729 and the first service was held April 27, 1730. The inside was entirely destroyed in 1775, by the 17th regiment of British dragoons, who were allowed to use the building as a riding school. It was repaired in 1782. It has two sets of galleries, of the Tuscan and Doric orders, with a later pulpit ornamented with Corinthian columns. The steeple is 180 feet high, and still contains the original clock works.

The first West Church was a wooden building of 1737 with a high spire, which was destroyed by the British. The present building was erected in 1806, from designs by Asher Benjamin. It had a very handsome mahogany pulpit, which was removed to the Meeting House Hill Church in Dorchester, when it was taken over as a Branch Library about thirty-five years ago. The original balcony and clock remain.

The comparative rarity of existing church designs by Charles Bulfinch lends an exceptional interest to St. Stephen's Church on Hanover Street in the North End. Of no less than ten ecclesiastical edifices, reputed to have been from his designs; only three now remain. One, built at Pittsfield in 1789, has been



ST. STEPHEN'S CHURCH—1804—HANOVER STREET, BOSTON, MASSACHUSETTS

DESIGNED BY CHARLES BULFINCH AS THE "NEW NORTH" CHURCH

[93]

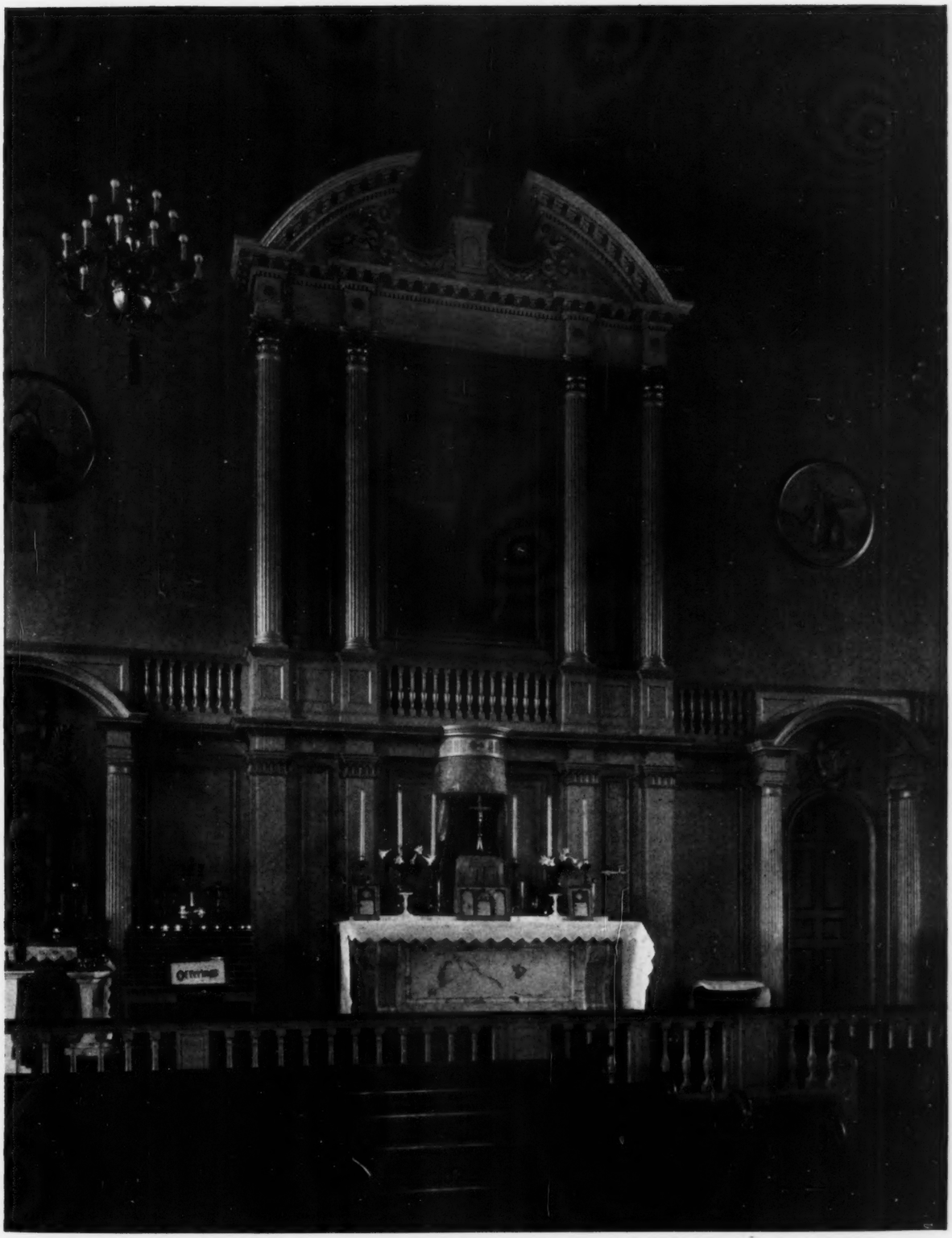
through many changes, and is at this very time, going through another. The well known church at Lancaster, built in 1817, considered his best as well as his last (excepting the Church in Washington of 1822—demolished 1900—and the apocryphal, though still standing, Peterborough, New Hampshire, edifice of 1825) is the only one that has been comparatively carefully conserved. In Boston there remains but one of the authentic five he built in that city; now known as St. Stephen's, which is celebrating on November 21 of this year the diamond jubilee of its consecration for Catholic use. It was built in 1804 as the "New North" Church, on the site of an earlier wooden building of 1714, from designs by Bulfinch; who had, the very year previous, designed the Catholic Holy Cross Church (formerly at the foot of the Tontine Crescent on Franklin Street).

At the widening of Hanover Street, some years ago, this building was moved back, some changes made in the approach to the main doorway, and new doors opened on each side of the projecting vestibule. Upon the interior, the balconies remain practically as designed, but the whole altar end was rebuilt. Within the last two years, an open park, known as "the Prado" has been made by demolition, that extends from the opposite side of Hanover Street way through to Unity Street, just at the rear of the "Old North," providing an unobstructed view of St. Stephen's façade. The present top of the tower has also been changed since the original finial was affected by lightning, years ago.

Park Street Church—once known as "Brimstone Corner"—was designed by Peter Banner, an English architect, in 1809. He began to practice as an architect, in Boston, at 29 Orange Street, in 1806; and was also architect in charge of the Bunker Hill Monument, in 1825. He was assisted by Solomon Willard, first as a carver executing the capitals on the spire of the Park Street Church; and who also later, in 1816, made the panels on the David Sears House at 42 Beacon Street (now used as the Somerset Club). Willard was also associated with Alexander Parris.

BALCONIES—ST. STEPHEN'S CHURCH—1804—HANOVER STREET, BOSTON, MASSACHUSETTS
DESIGNED BY CHARLES BULFINCH AS THE "NEW NORTH" CHURCH

[94]



ALTAR END—ST. STEPHEN'S CHURCH, HANOVER STREET, BOSTON, MASSACHUSETTS

Rebuilt in Connection with Additions at Back of Building.

[95]

PARK STREET CHURCH—1809—CORNER TREMONT STREET, BOSTON, MASSACHUSETTS

DESIGNED BY PETER BANNER, ASSISTED BY SOLOMON WILLARD

[96]

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PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

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THE MART

We will pay $1.00 a copy for the following *White Pine Series:* Vol. 1, No. 1; Vol. 2, Nos. 1, 2, 3, 4; Vol. 3, Nos. 1 and 4. Send copies to *White Pine Series Department* of PENCIL POINTS.

Wm. Andrew Weise, 4213 Euclid Avenue, Baltimore, Md., has the following copies of PENCIL POINTS for sale: complete from 1920 through 1936. Copies through 1931 are indexed and neatly bound in brown buckram without advertisements. The rest are in magazine form, all in excellent condition. Offers must be made for the entire group.

Lillian R. Howe, 144 N. Marlborough Avenue, Detroit, Mich., has the following copies of the *Studio Magazine* for sale: November, 1923; January, March, April, May, June, July, August, September, October, 1925.

H. G. Waldron, State Highway Department, Valley City, North Dakota, has the following copies of PENCIL POINTS for sale: 1927 and 1928, complete; January, February, March, 1929. All in new condition.

Charles Zig-Shye, 104 West 74th Street, New York, N. Y., has the following for sale, at low prices: *American Architect, Architectural Forum,* PENCIL POINTS, *Architectural Record, Architecture & Building, Architects and Builders Magazine, Southern Architect and Building News, Architect and Engineer, Journal of the A. I. A., Architecture, Metalcraft, Garden and Home, Building Age, American Builder and Building Age.* Some of these are early editions, back as far as 1921. Also for sale are various other magazines such as *The Spur, Country Life,* etc., and a rare collection of 36 issues of the *American Architect and Building News,* dated 1890, and over 200 miscellaneous volumes covering most subjects on architecture and art. In this collection are some drawings and plans. A school or private collector would find this an unusual opportunity. Can be seen by appointment, or will send list to interested person.

John M. Kokkins, 617 W. 141st Street, New York, N. Y., has the following magazines for sale: PENCIL POINTS—April through October, 1936; December, 1936; February through May, 1937; July through October, 1937. *Architectural Record*—February, June through October, and December, 1935; 1936 complete; January to April, 1937. *Architectural Forum*—March, July through December, 1934. All are in excellent condition. Make offers for the lot or substantial parts, postage extra.

F. U. Roquemore, 1023 Foster Street, Shreveport, La., has the following back numbers of PENCIL POINTS: July, 1930, through August, 1931, all in good condition; December, 1926, in fair condition. Please make offer.

PERSONALS

T. R. GRIEST and R. A. COOLIDGE, *Architects,* have opened an office for the practice of architecture, under the firm name of GRIEST & COOLIDGE, in the New England Building, Topeka, Kansas.

GEORGE H. CARTER, *Architect,* has established an office for the general practice of architecture, in New Canaan, Conn. He was formerly a member of the firm of Carter & Meinecke, Architects, Moorhead, Minn. Mr. Meinecke is continuing the business in Moorhead under the old name.

L. ALEX HATTON, *Architect,* after two years of service with the PWA and FHA, has opened an office for the practice of architecture in Bartow, Fla.

COL. HUGH MILLER, *Engineer,* has opened an office at 506 Great Kanawha Building, Charleston, W. Va., for the practice of engineering, architecture, landscape architecture and town, city and industrial planning. The firm name will be Hugh Miller Associates. M. L. O'Neale, formerly State director for the PWA of West Virginia, will be general manager of the corporation.

LOUIS A. BROWN, JR., *Architect,* 60 East 42nd Street, New York, has established his residence at 1700 Frys Springs Road, Charlottesville, Virginia, and will commute to his New York office every two weeks. He will make his headquarters at 603 National Bank Building in Charlottesville. Irving Noel Simon, Architect, will be general manager of the New York office. Betty Wilson Brown will continue actively in charge of decorations.

ARTHUR G. CROMWELL, *Architect,* has moved to his new especially designed studios for the practice of architecture, at 264 Plymouth Avenue South, Rochester, N. Y.

ALEX H. McKAY, *Architect,* has opened an office for the practice of architecture at 36 Cambridge Road, Verona, N. J.

HOWARD H. MACKEY, *Architect,* has opened an office for the practice of architecture at 2000 11th Street, N. W., Washington, D. C.

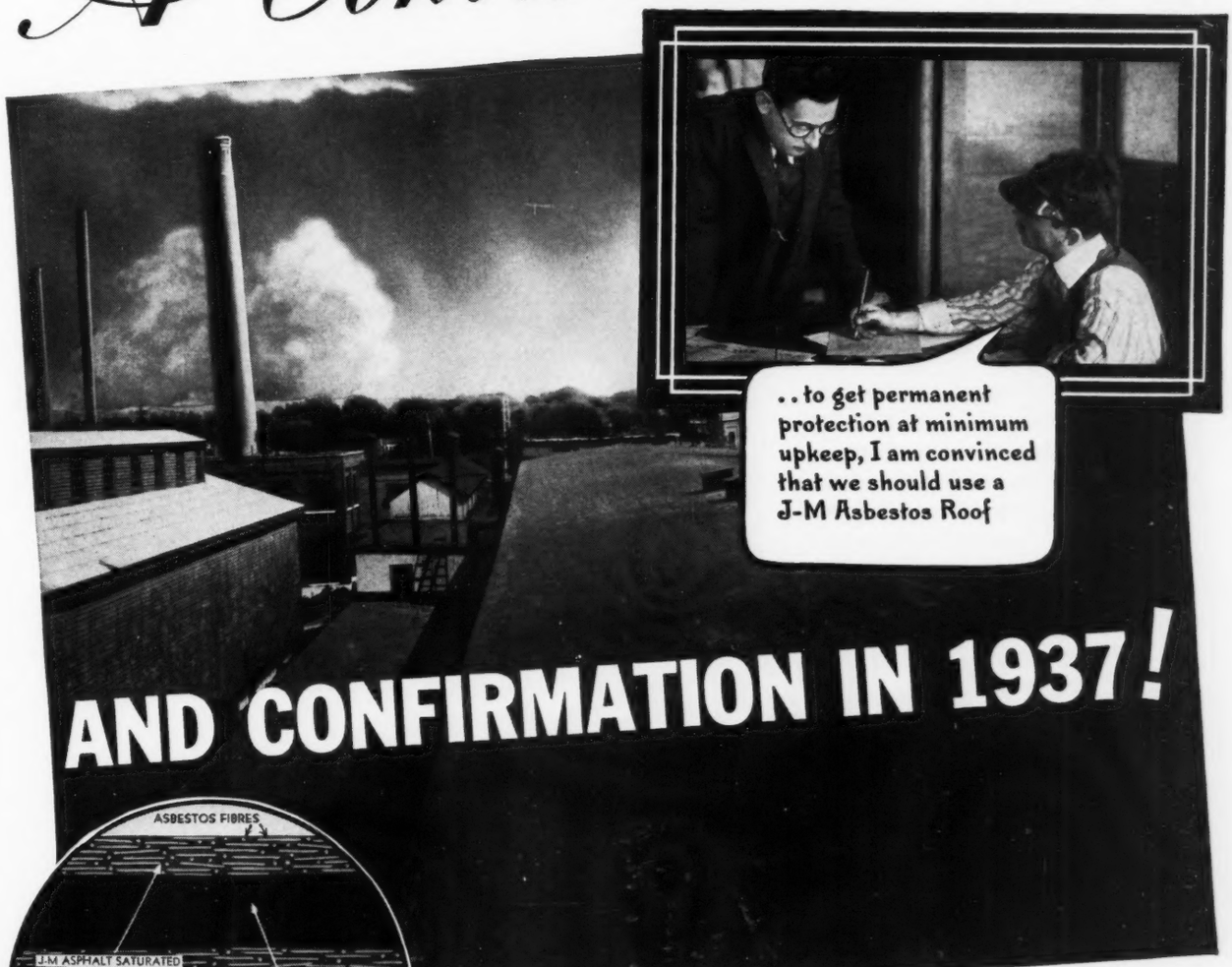
GAYLORD JONES, *Interior Decorator and Designer,* will open his studio and cabinet shop shortly after the first of the year, at 115A West Church Street, Santa Maria, Calif.

EVANS, MOORE & WOODBRIDGE, *Architects,* 101 Park Avenue, New York, N. Y., have opened a branch office at Wilton, Conn.

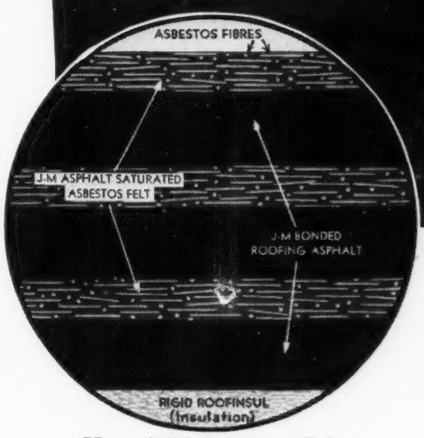
DUDLEY E. JONES and LUCIAN MINOR DENT, *Architects,* have formed a partnership which will be Dudley E. Jones—Minor Dent, with offices at 1011 Sterick Building, Memphis, Tenn.

KNUTSEN & BRUNET, *Architects,* have established an office at 228½ S. Broadway, Rochester, Minn.

A Conviction in 1915



AND CONFIRMATION IN 1937!



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PUBLICATIONS ON MATERIALS AND EQUIPMENT

of Interest to Architects, Draftsmen and Specification Writers

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

STREAMLINE SOLDER FITTINGS AND COPPER PIPE.—A.I.A. File No. 29-b-4. Catalog G. Valuable reference guide covering a complete line of solder fittings and copper pipe for plumbing, heating and industrial use. Descriptive data, suggestions for making joints, roughing-in dimensions, sizes, etc. 64 pp. 8½ x 11. Streamline Pipe and Fittings Division, Mueller Brass Co., Port Huron, Mich.

TRUSCON TEMPRYTE INSULATING WINDOWS. —Brochure announcing and describing a new insulating window for Truscon operator type casements. Included are set of plates showing standard details and panel and hole diagram, installation instructions and descriptive matter covering other Truscon products for residential construction. 8½ x 11. Truscon Steel Co., Youngstown, Ohio.

THE EFFECTIVE USE OF ILLUMINATING GLASS. —Looseleaf handbook especially prepared for architects, interior decorators, fixture designers and lighting engineers to show how glass may be used to create lighting effects and to illustrate various applications of Macbeth illuminating glass in homes, modern interiors, stores, offices and schools. Specifications, dimension data. 88 pp. 8½ x 11. Corning Glass Works, Corning, N. Y.

BETHLEHEM OPEN-WEB STEEL JOISTS.—A.I.A. File No. 13-g. Catalog No. 146, just issued, presents complete descriptive data and specifications covering two types of open-web steel joists—the welded joist and the one-piece expanded joist suitable for light-occupancy structures such as hospitals, schools, apartments, offices, residences and similar structures. Included is data on accessories, design tables and tables giving marking system for ordering welded and expanded steel joists. 32 pp. 8½ x 11. Bethlehem Steel Co., Bethlehem, Pa.

BETTER CONSTRUCTION WITH STEEL JOISTS. —New publication giving detailed description of a recently completed concrete wall and steel joist floor residence in which the open-web steel joist floors are used for heating purposes. Detail drawings. 6 pp. 8½ x 11. Laclede Steel Co., St. Louis, Mo.

INDIVIDUALIZING THE STORE FRONT.—A.I.A. File No. 8-b-1. Research Bulletin No. 24 discussing the advantages of marble in the construction of store fronts. Accompanying bulletin is detail sheet illustrating in part the plans for two different store fronts. 4 pp. 8½ x 11. Vermont Marble Co., Proctor, Vt.

Published by the same firm, "Markwa—The Marble Tile." Folder describing a type of marble tile suitable for old and new houses and in large or small settings. 4 pp. 8½ x 11.

G. D. S. PILASTERS AND RE-IN STRIPS.—Folder describing and illustrating a system of pilasters and beaver board with which it is possible to make interchangeable functional displays, exhibits, partitions, etc., and for use in homes, studios, offices, taverns, etc. Price list. 6 pp. 8½ x 11. W. L. Stensgaard & Assoc., Inc., 346 N. Justine Ave., Chicago, Ill.

Published by the same firm, "Beaver Colo Board." Bulletin showing a variety of applications for three new beaver board products, Colo Board, Bent Board and Peb-Met Board for interiors, architectural settings, modern window display, etc.

DEVOE SPECIFICATIONS FOR ARCHITECTURAL AND MAINTENANCE PAINTING.—A.I.A. File No. 25. Useful reference guide for architects and specification writers containing specifications for a line of architectural and maintenance paint and varnish products for exterior floors of wood, cement, concrete, brick, canvas; interior floors of wood, cement and concrete; roofs, metal and wood interior trim; interior wood panelled walls, ceilings and trim; exterior and interior walls. Included is complete data covering surface preparation and detailed information covering the Devoe line of paint and varnish products. 44 pp. 8½ x 11. Devoe & Raynolds, Inc., 1 West 47th Street, New York, N. Y.

SOUTHERN HARDWOOD INTERIORS. — A.I.A. File No. 19-a-21. Brochure No. 3 of Southern Hardwood Information Series illustrates and describes the interiors of the Southern Hardwood home built and exhibited at Memphis, Tenn. In addition to the numerous illustrations, complete details of construction and finishes of the various woods are given. Southern Hardwood Producers, Inc., 805 Sterick Bldg., Memphis, Tenn.

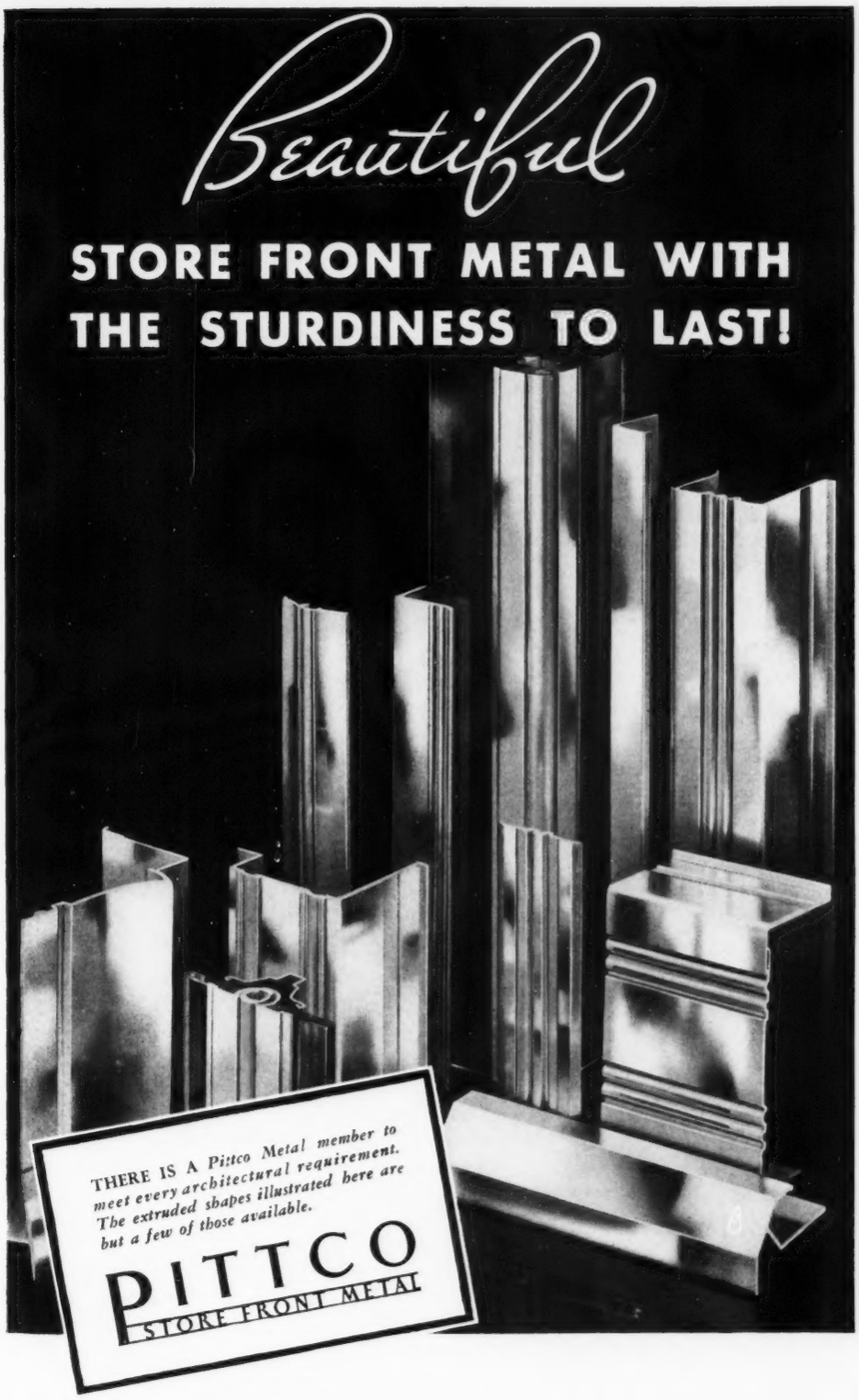
VACUUM CONCRETE FLOOR FINISHES.—A.I.A. File No. 4-i-3. New bulletin, dealing with the subject of concrete floor finishes, describes the application of the vacuum concrete process which removes excess mixing water after concrete is placed. 6 pp. 8½ x 11. Vacuum Concrete Corp., 30 Rockefeller Plaza, New York, N. Y.

PRECISION-BUILT HOMES AND THE SIMPLIFIED METHOD OF PLANNING.—Brochure for architects, contractors, lumber dealers and realtors giving detailed description of a precision-built system of home construction in which each home is built to individual design and provides superior construction at lower cost. Included is data on Homosote, a weatherproof insulating and building board, used for interior walls and for sheathing or exterior finish, which forms the basis of the precision-built system of construction. 16 pp. 8½ x 11. Homosote Co., Trenton, N. J.

TRANE HEATING SPECIALTIES. — Catalog V260 describes and illustrates a complete line of steam heating specialties. Included is valuable data on vapor heating systems, on split systems, on vacuum systems, on heat loss calculations and typical piping connections. Dimensions, capacities and weights. 36 pp. 8½ x 11. The Trane Co., La Crosse, Wis.

APPALACHIAN HARDWOODS. — A.I.A. File No. 19-a-21. Series of three bulletins describing the characteristics, grades and sizes and uses for Appalachian hardwood lumber, including oak, yellow poplar, chestnut, cherry, basswood, birch, beech, maple, ash, as well as oak, beech and maple flooring. Specification data. Appalachian Hardwood Manufacturers, Inc., 414 Walnut St., Cincinnati, Ohio.

(Continued on page 34, Advertising Section)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(Continued from page 32)

COLD WEATHER CONCRETING.—New brochure, dealing with the subject of Incor 24-hour cement and Lone Star cement, presents a detailed discussion of cold weather concreting problems. Tabular matter. 16 pp. 8½ x 11. Lone Star Cement Corp., 342 Madison Ave., New York, N. Y.

RICHARDS-WILCOX AUTO-O-DOR ELECTRIC DOOR OPENER.—Catalog No. A-65 presents detailed description of a type of electric door operator for folding doors, swinging doors, straight sliding doors and overhead type of doors. Specifications, wiring diagrams, blueprint details, etc. 36 pp. 8½ x 11. Richards-Wilcox Mfg. Co., Aurora, Ill.

HEAT.—An authoritative handbook supplementing a sound motion picture produced by Johns-Manville which makes available for the first time an actual visualization of what heat is, and the story of its uses and methods of conservation. 48 pp. Johns-Manville, 22 E. 40th St., New York, N. Y.

MORGAN AUTHENTIC WOODWORK. — A.I.A. File No. 19-e. Brochure showing designs of a full line of authentic Colonial and English woodwork, including entrances, doors, windows, shutters, stairways, trim, mantels, etc. Included is data on kitchen units. 74 pp. 8½ x 11. Morgan Co., Oshkosh, Wis.

CURTIS LIGHTING.—Handbook J, featuring five classes of indirect lighting equipment and presenting more than 100 illustrations of various styles of luminaires and photographs of some of their most outstanding installations. The luminaires, which are illustrated and described, include direct urns, appliques, indirect units for use in offices, stores, schools, small shops and restaurants, Mercury-Mazda combinations and units which are adopted for use with the new bipost Mazda lamp. Additional sections are devoted to general lighting information, construction data and the planning of indirect lighting. 48 pp. 8½ x 11. Curtis Lighting, 1123 West Jackson Bldg., Chicago, Ill.

ANACONDA ECONOMY COPPER ROOFING.—A.I.A. File No. 12-c-21. Anaconda publication C-7. Valuable new reference manual for architects and draftsmen containing installation suggestions and specifications for a line of copper roofing for residences and similar small roof areas. The detail drawings illustrate every step in the application of this type of copper roofing and at the same time show workable methods of installing a standing seam copper roof without the use of solder. 72 pp. 8½ x 11. The American Brass Co., Waterbury, Conn.

PERMUTIT HOUSEHOLD WATER CONDITIONING.—A.I.A. File No. 29-d-3. Catalog No. 477 giving detailed descriptions of various models of water softeners for removing hardness, dirt, iron, bad taste and odor, also for corrosion prevention. Specifications, capacity tables, etc. 24 pp. 8½ x 11. The Permutit Co., 330 W. 42nd St., New York, N. Y.

ELECTROMODE ELECTRIC AIR HEATERS. — A.I.A. File No. 31-K-3. Book No. 337 describes a line of electric unit heaters for industrial applications, "Bilt-in-Wall" type units for the heating of homes, apartments, office buildings, summer cottages, etc., also gravity convection heaters, recirculating dryers and rectangular Electromode units. Specifications, dimensions and capacity ratings. 32 pp. 8½ x 11. Electric Air Heater Co., Division of The American Foundry Equipment Co., Mishawaka, Ind.

NATIONAL LIGHTNING TEXT BOOK, MANUAL AND CATALOG. — Comprehensive loose-leaf text book and reference manual completely covering the subject of lightning, lightning conductors and lightning control. Profusely illustrated with photographs and installation details. For convenience the book is divided into thirteen sections. 322 pp. 8½ x 11. Copies may be secured by sending $2.00 to the National Lightning Protection Co., Jefferson at Eugenia St., St. Louis, Mo.

PARKER BATHROOM ACCESSORIES.—A.I.A. File No. 29-i. Folder listing and illustrating a line of bathroom accessories. 4 pp. 8½ x 11. The Charles Parker Co., Meriden, Conn.

MANUFACTURERS' DATA WANTED

WORKS PROGRESS ADMINISTRATION, Public Buildings and Offices, 303 Washington Street, Room 506, Brooklyn, N. Y. A file is in the process of being set up completely in regard to various engineering and architectural serial products together with the special features and modern developments in the construction field. Please send all types of data. The purpose of such information which may be submitted will be for selection and use of such materials in our construction problems, together with a comprehensive and concise development as determined by the Planning Department in its operations and specification in writing.

GEORGE H. CARTER, *Architect,* New Canaan, Conn.

RANDAZZO & SAMENFELD, *Architects,* 391 Fulton Street, Brooklyn, N. Y.

L. ALEX HATTON, *Architect,* Bartow, Fla. (Data for school and residence building.)

WM. A. MITHELL, *Architect,* 309 South Avenue, Westfield, N. J.

CLARENCE L. YULE, *Architect,* 305 Sycamore St., Creston, Iowa.

SIGMUND FRYDMAN, *Architect,* 2053 E. 68th Street, Chicago, Ill. (Complete data for A.I.A. file.)

E. J. BIVES, JR., *Consulting Engineer,* 428 Nashville Ave., New Orleans, La.

ALFRED JOHN WALKER, *Structural Engineer,* 230 Washington Avenue, Clifton, N. J. (Data on structural materials for industrial buildings.)

ALEX H. McKAY, *Architect,* 36 Cambridge Road, Verona, N. J.

HOWARD H. MACKEY, *Architect,* 2000 11th Street, N. W., Washington, D. C. (Data for A.I.A. file.)

GAYLORD JONES, *Designer and Interior Decorator,* 115 A West Church Street, Santa Maria, Calif. (Date on residences and small commercial buildings and decorating thereof.)

MALCOLM ROBINSON KNOX, *Architect,* 177 Greenfield Street, Hartford, Conn.

EVANS, MOORE & WOODBRIDGE, *Architects,* Wilton, Conn.

M. A. YOUNG, Engineering Department, Power Corp. of Canada, 355 St. James St. W., Montreal, Que., Canada. (Data on building materials and the names of Canadian representatives.)

GENE STILES, JR., *Designer,* 30 Inwood Road, Summit, N. J. (Data on small homes.)

D. J. MURRAY, JR., *Draftsman,* 903 Stueben Street, Wausau, Wis.

CARL HUBOI, *Draftsman,* 4509 N. St. Louis Avenue, Chicago, Ill.

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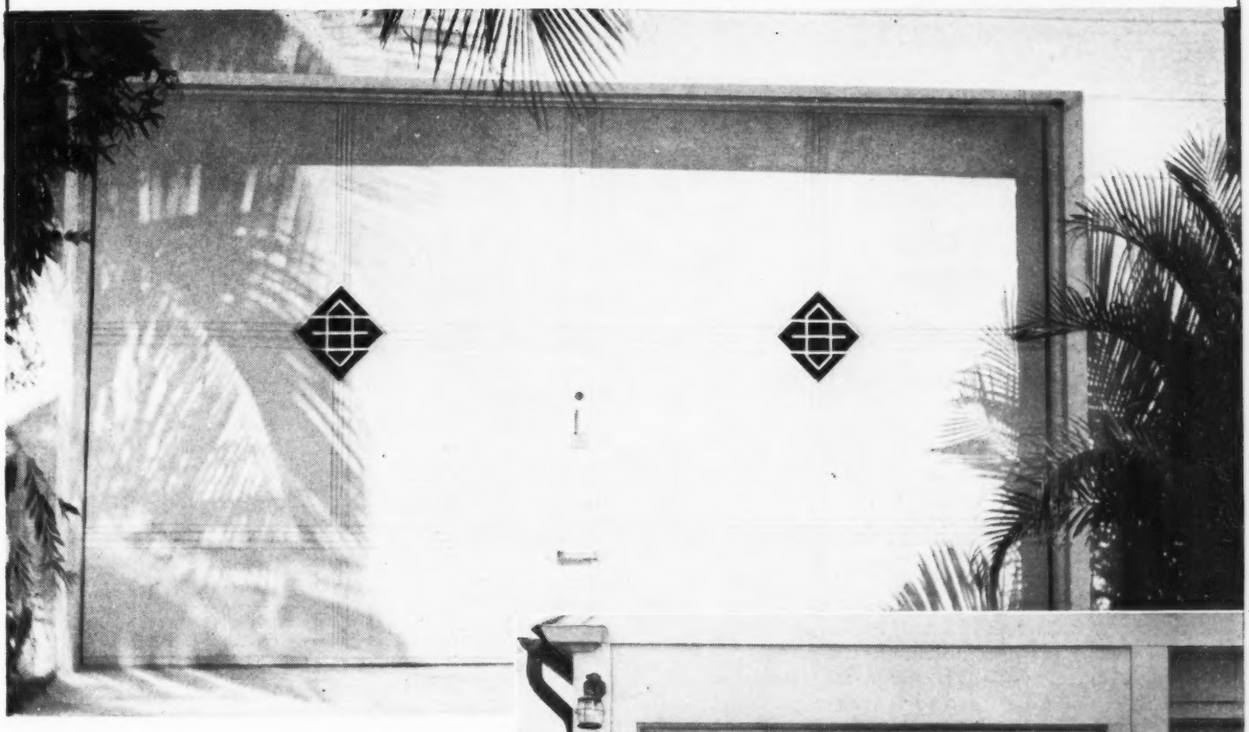

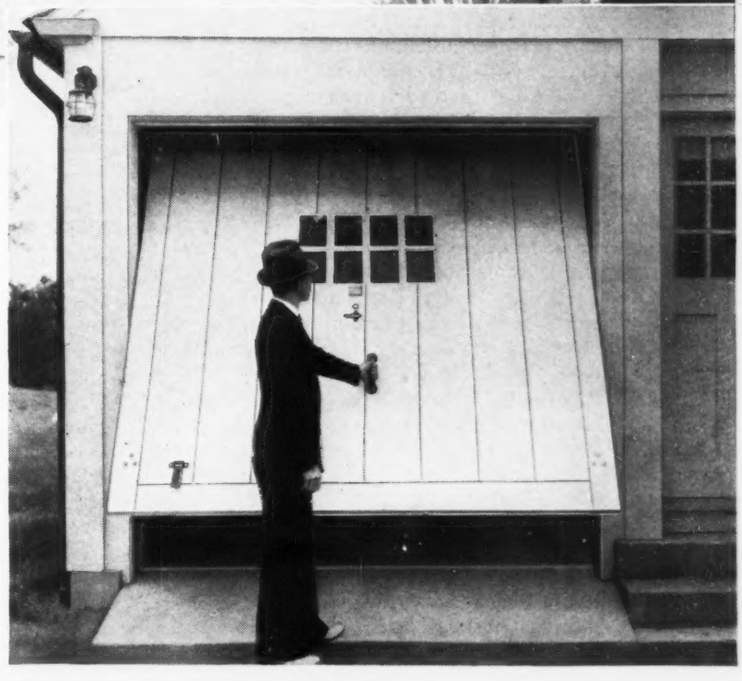

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POSITION WANTED: Landscape engineer, technically trained, 15 years' experience in northern and southern states in responsible charge of large work, desires to better present position. Ten years' resident engineer in charge of all phases of landscape work, planning, laying out, supervision, installation of civic improvement, planning, grading on industrial villages, suburban real estate subdivisions, parks, institutional grounds, country estates. Worked for and associated with outstanding landscape architects on aforesaid work. Box No. 1201.

POSITION WANTED: Industrial designer, College graduate, registered architect and designer with industrial design experience, would like to affiliate with industrial designer or organization desiring man as creative designer of manufactured products or as designer in construction department. 27 years old, married. Held positions of responsibility. Possess executive ability, can think straight and have earnest desire to deliver the goods. Broad general experience in supervision of construction, building materials, specification writing, low-cost housing and delineation. Anxious to contact position of permanency with definite opportunities for future advancement. Box No. 1202.

POSITION WANTED: Available December 1st, architectural draftsman and designer, engineering and heating experience. Have worked on pre-fabricated low cost houses. Modern small home design. Will accept employment anywhere. Box No. 1203.

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POSITION WANTED: Secretary-stenographer. Young lady. Six years diversified experience, college graduate, knowledge accountancy, switchboard, exceptional capabilities, desires position in engineering, architectural or construction company. Box No. 1205.

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POSITION WANTED: Junior draftsman, 20, seeks practical training with architect's office or construction company. Willing to start in any capacity with opportunity for advancement. Salary secondary. Studying architectural construction evenings at Pratt. Daniel Decker, 663 Jerome St., Brooklyn, N. Y.

POSITION WANTED: Seven and a half years' general experience. Graduate Pratt Institute 3-year course. Christian, age 29, married. Will accept any reasonable offer. Excellent recommendations. Box No. 1207.

POSITION WANTED: Drawing material salesman and executive of the advanced age of slightly over forty, desires position anywhere in the U. S. or Canada where knowledge of the business, plus sales and executive experience are needed. Box No. 1208.

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POSITION WANTED: Fifteen years' experience in architectural specification writing, contracts, design and field supervision. Capable of assuming charge of an office, 38 years old, Christian. Compensation open, location optional. Box No. 1210.

POSITION WANTED: Architectural draftsman wishes position. 25 years' experience construction, design, details and handled such jobs as American Radiator Bldg., Equitable Trust Co. Bldg. and Theatres at Rockefeller Center. Worked on all classes of buildings except churches. Education; City College Building Course, Atelier Hornbostel and Henri Art School. Box No. 1211.

POSITION WANTED: Graduate engineer, designer and draftsman, experienced on industrial buildings, registered New York State. Box No. 1212.

POSITION WANTED: Connecticut registered architect, good designer, detailer, quick and neat draftsmanship, 20 years of best experience, student of University of Penn., wishes to associate with practicing architect in Connecticut or any of the bordering states. Will come well recommended. Box No. 1213.

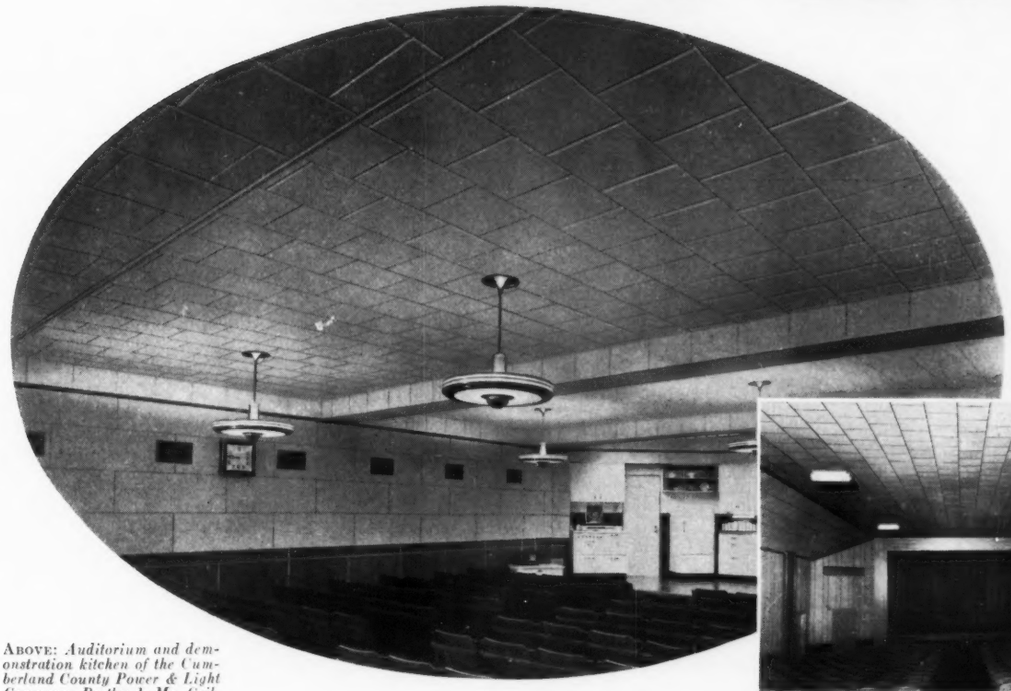
SALES AND SALES PROMOTION EXECUTIVE AVAILABLE—College trained engineer, experienced in merchandising of building products, desires opportunity for his efforts—being thoroughly experienced in market analysis, sales promotion, sales management and personnel; can organize sales department. Has large personal acquaintance among engineers, architects and contractors. References gladly furnished. Box No. 1220.

POSITION FOR STRUCTURAL DESIGNER AND SUPERVISOR—Opening for qualified Structural Engineer with good industrial experience. Graduate engineer required, with capacity to structurally design, layout, and produce working drawings for industrial plant projects, and to supervise construction of same, and correlate projects with mechanical requirements. Single man who will be willing to take position in Hawaii, age 35 to 42. Respond with full particulars as to education, experience, personal and occupational references, photograph of applicant, and salary desired. Box No. 1221.

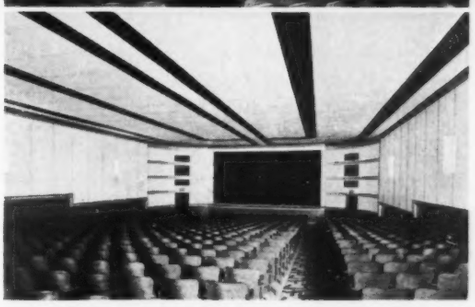
POSITION FOR ARCHITECTURAL DELINEATOR AND DRAFTSMAN—Opening for first class Architectural Delineator who can produce clever black and white perspective renderings of exteriors and interiors, bird's-eye sketches, and simple routine drafting. Young single man preferred, with Architectural School education. Respond with full particulars as to education, experience, photostat reproductions of sample work, photograph of applicant, and salary desired. Box No. 1222.

POSITION WANTED: Young woman, secretary to architect. Six years' experience, ten months with Small House Associates. Interested in public housing. Free lance specifications typed. Experienced in interior decoration. Eva M. Livingston, 50 Slocum Crescent, Forest Hills, N. Y.

DESIGN COLORFUL INTERIORS WITH
TEMLOK DE LUXE



BELOW: *Theatre, Fort Barrancas, Pensacola, Florida. Ceiling of Temlok Bevel Tone De Luxe Tiles in cream with walnut bevel, walls of ash plank with walnut bevel. Wainscot, Armstrong's Tempered Temwood, designed under direction of the Quartermaster General of the War Department, Washington, D. C.*



ABOVE: *Auditorium and demonstration kitchen of the Cumberland County Power & Light Company, Portland, Me. Ceiling is white Temlok De Luxe, walls cream. Architects, Webster and Libby, Inc., Portland.*

ABOVE: *Tenth Street Theatre, Kansas City, Kansas, where Cream Boards of Temlok De Luxe on the walls, Ash and Walnut on the ceiling provide decoration, insulation, and noise-quieting. Architects, Bescecke and Swanson, Kansas City, Mo.*

New Interior Finish Combines
INSULATION, DECORATION, NOISE-QUIETING *with* FACTORY-APPLIED COLOR . . .

ARCHITECTS have been quick to discover the decorative possibilities of Armstrong's Temlok De Luxe. For this new smooth-surfaced insulating finish, offered in six factory-applied colors, provides an entirely new medium for colorful interiors.

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Exhibition Plans for Architectural League

At a buffet supper and meeting for the general membership of the Architectural League of New York, Francis Keally, Chairman of the Exhibition Committee, announced plans for the League's annual exhibitions in 1938 and 1939.

The 1938 Exhibition will be the first one organized on a national scale, with the country divided into six regions and a committee appointed in each to act as, or appoint, a jury of selection for work from that region to be shown in the exhibition at New York.

In 1939, the year of the New York World's Fair, an entirely new kind of show will be arranged by the Architectural League, in which architecture and allied arts from all the countries of the Western Hemisphere will be shown.

Red's Potomac Patter

Did I remember to tell you that Architects Arthur B. Heaton and Theodore Irving Coe, who are inseparable buddies (socially) are the tops in the Washington Building Congress, Inc. Mr. H. being the Chairman of the Board of Governors and Mr. C. is President. The Architect on the Board of Directors is Horace W. Peaslee.

I can understand the terrific dividend that our leading camera company recently announced, because candidly the gang around here has gone "nerts" over photography. The Government boys have, besides the satisfaction of a hobby, the added inducement along two lines; viz: publication of the best works in The Federal Architect Magazine and the chance to exhibit in the Annual Show conducted every spring by the Association of Federal Architects. Among the local lads, Arthur B. Heaton stands ready to show you a new batch of pictures every Monday and Thursday—hours from me to you. His collection on Colonial Williamsburg is probably the finest in America. Little wonder—him as spends every spring and summer week-ending amongst the restorations.

The preliminary sketches and study models of the Federal Group for the New York World's Fair are nearing completion. Howard L. Cheney, architect in charge, and his most capable Group are burning the midnight juice to give the world something that only a Hollywood press agent can possibly have enough superlative adjectives for description, if said H. P. A. is capable of making an architectural description. *Aides-de-camp* to Mr. Cheney are Charley M. Goodman, who proved prolific with Procurement and Maurice L. Kleinman, recently imported from New York, where his pencil definitely spoke of tomorrow. And in this man's army—they don't know the meaning of dalliance.

The tenth anniversary of the founding of the Association of Federal Architects was celebrated on November 17 at the Mayflower Hotel—in good order and with the proper spirits. F. W. H. (Federal Warehouse) Boettcher, chairmanned the Committee on Arrangements and produced the A-1 rating on any architectural men's gathering in D. C. At these annual affairs, the Federal boys do themselves proud, the old boiled shirt and black bow is dusted off, and with the aid of a bit of tonsorial touching up, they get their ears pushed out—the better to listen to all manner of men from Artists to Zanies. On this occasion the 152 well fed Federals heard such personable characters as Senator J. Ham Lewis of Illinois who rose to the occasion in splendid fashion to answer his esteemed colleague Judge Hobbs, Representative from Alabama, on the question of "P. W. A.—to lean or not to lean." Previous to this outburst of rhetorical eloquence by these honorable gentlemen from the Hill, President of A. F. A., Arthur L. Blakeslee spoke of the Association's activities and aims. So impassioned was his delivery that the non-member in the third row clamoured for an application blank — till his neighbor woke him up. Following his Nibs, the V. President, W. R. Talbott, of the Construction Division, Veterans Administration, presented the awards to the individual winners of the Annual Exhibition sponsored by the A. F. A. The Construction Division of the Office of the Quartermaster General won the Association's bronze medal for excellence in Government work and this was duly presented to Major General Henry Gibbins, The Quartermaster General, by President Blakeslee himself. Toastmaster Edwin B. Morris steered the after dinner activities without a stagger. Guests attending were the more or less Heads of the various Departmental architectural units, the Jury of Award, which this year was composed of Messrs. Waddy B. Wood, Fred V. Murphy, and A. Hamilton Wilson. The guest speaker was Mr. E. B. Rowan, Superintendent of the Section of Painting and Sculpture, Procurement Division, Treasury Department. His talk on "Contemporary Painting in America" was most edifying—touched with sweet descriptions of murals and sculptures, stirred with spicy tales of art "which is so closely allied to emotion" and served in well chosen phrases, garnished with vocabularian affinity. A signal honor to Louis A. Simon, Supervising Architect of the Public Buildings Branch

(Continued on page 40)

THE THEME CENTER OF THE NEW YORK WORLD'S FAIR

started with a pencil

DARINGLY different — simple — beautiful, here is a symbol of the New York World's Fair . . . "The World of Tomorrow!"

By night the great Trylon will thrust itself 700 feet into the clouds; by day it will be a beacon marking the Fair's location. The Perisphere, broader than a city block, will be equal in height to an eighteen-story building. New amazing lighting effects will bathe the globe, while visitors gaze down on the colorful panorama of the Fair grounds.

As in all modern architecture, from the rough preliminary sketches to the final specification drawings, pencils were the chief medium of expression. And today, in the leading architectural offices and drafting rooms, the pencils are invariably Venus Drawing Pencils.

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Diameter of Perisphere (Theme Exhibit Building)	200 feet
Height of Trylon (Beacon and Sound Tower)	700 feet
Escalators to Perisphere (Longest in the world)	65 feet
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(Continued from page 38)

of Treasury's Procurement Division, was announced. Mr. Simon, who was the organization's first President, will be presented with the Association's gold medal and will be made the first Fellow of the Association of Federal Architects at the January meeting.

Diagnosing the trend of architectural movement in these United States, William S. Morris, formerly of Albany and Washington, now reports from Denver that he was right. The West has work and so has he. Don't rush, boys, it's a long walk back.

The revised constitution and by-laws of the Washington Chapter of the American Institute of Architects was finally adopted last month, Carrol Meigs' objection notwithstanding. Conforming somewhat to the standards set down by the National Organization the locals did depart in one strong measure; that is, the Club year would run from July 1 to June 30 and not from January to December as stipulated by AIA mandatory regulations. The reason for this seemingly radical departure is obvious — climatically Washington is no place for business meetings in the summer. Recognizing this, *ipso facto,* the powers that be felt that the tenure of office should not be broken up by the lapse of summertime activities. Therefore, they felt, 'tis far better to elect the officers in June and not call the first meeting for the new year until September. By that time the incoming officers will have worked out (we hope) their plans for the new year, most of the members would be back in town, and a more satisfactory program of activities could be undertaken.

A Correction

Through a misunderstanding, credit for the design of the buildings shown in the drawings by R. Harmer Smith reproduced on pages 638 and 639 of the October, 1937, issue of PENCIL POINTS was by implication given to Valdemar H. Paulsen. As we now understand it, the designer was Watson Mawby of the New Jersey State Housing Authority. Mr. Paulsen's contribution was in statistics.

About Mr. Feather

Maurice Feather's pungent architectural comments on what he observed in Florida, Williamsburg, Charleston, Washington, and New York as published in the last two issues were read, we are told, with considerable interest by a number of architects and draftsmen. Some have inquired for more information about him. He is a well known member of the Boston Chapter, A.I.A. and has for some years been identified with the firm of Leland and Larsen, Architects and Engineers.

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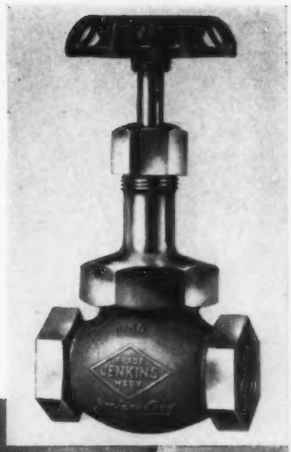

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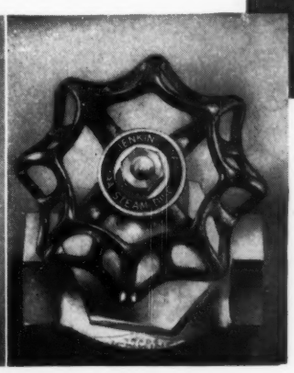

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BRONZE—IRON—STEEL

Book Review

ART IN FEDERAL BUILDINGS, Volume I, Mural Designs, 1934-1936; by Edward Bruce and Forbes Watson; published by Art in Federal Buildings, Inc., Washington, D. C.; distributed through Reinhold Publishing Corp.; 324 pages, 13½" x 11"; Price $6.50 (deluxe, $10.00)

Several years ago we received a letter from the librarian of one of the larger architectural schools deploring the lack of any good comprehensive book on American mural design. She suggested that we might logically get together material for such a book, using as a nucleus the numerous plates that had already appeared on our pages illustrating the work of many leading artists. While we admitted the need for a volume such as was proposed, the times did not appear propitious for such a venture and we did not pursue the matter further. We are glad now that we did not, for it seems that capable minds and hands were already engaged on the production of a highly adequate work which promises to fill the need above noted. And Messrs. Bruce and Watson did a much better job than would have been possible to us for such a low price.

The book was announced as the first of a series to deal with the painting and sculpture carried out under the Treasury Department for the adornment of its post-offices, court houses, and other public buildings. The department had no funds for such a purpose so a group of public-spirited men, believing that the Treasury's Art Program, which brought about the cooperation of painters and sculptors with architects under the Supervising Architect's office, was of outstanding social and creative significance, raised the funds privately and went ahead with the publication.

While the volume these men produced is in no sense a textbook of instruction in mural design and is simply a record of the designs developed in one sector of the Federal Government's art program, it is potentially of great value to architects and painters in a variety of ways. The bulk of its pages of course are made up of plates reproducing (in black-and-white) the painters' studies and sketches and the architects' drawings showing how the paintings are placed in relation to the architecture. In addition to these essentials there are included a critical, illustrated survey by Forbes Watson of American Mural Art as it existed prior to 1933, a brief set of biographical notes about each of the 125 artists represented, and a history by Edward Bruce of the Treasury Department Art Program setting forth in detail the procedure followed in selecting the artists and allocating the work.

The fortunate possessor of this book will find it difficult to exhaust its interest to him. Through it he may become acquainted with the work of a large number of artists, many of whom were hitherto not widely known. If he is interested in drawing and design he has here an opportunity to study a great variety of methods of rendering form and of building compositional pattern. The subject matter of the pictures has a broad range, covering incidents of local and national history and illustrating both earlier and contemporary social and industrial life, all of which are truly educational. In many of the designs the painter has introduced powerful and eloquent criticisms of existing social injustices which will give the thoughtful observer perhaps a stimulus to do something towards their correction. And the whole array is more than suggestive as evidence of what the painter can contribute to a collaboration with the architect to make their joint product more vital, more human, and more appreciated by the public than what either could create without the other.

Interest by the public in the paintings themselves already promises more than local fame to many of the buildings in which they occur. The extent of the program, as emphasized by this book, seems to indicate that the government has effected what might well grow into a renaissance of mural art.

Atlee B. Ayres, F. A. I. A., of San Antonio, Texas, sent in this timely sketch, presumably representing an architect on his way home from a Christmas Eve celebration. What's that? It couldn't be an architect? Oh well then, let us suppose it's a layman. Anyway he's full of good spirits

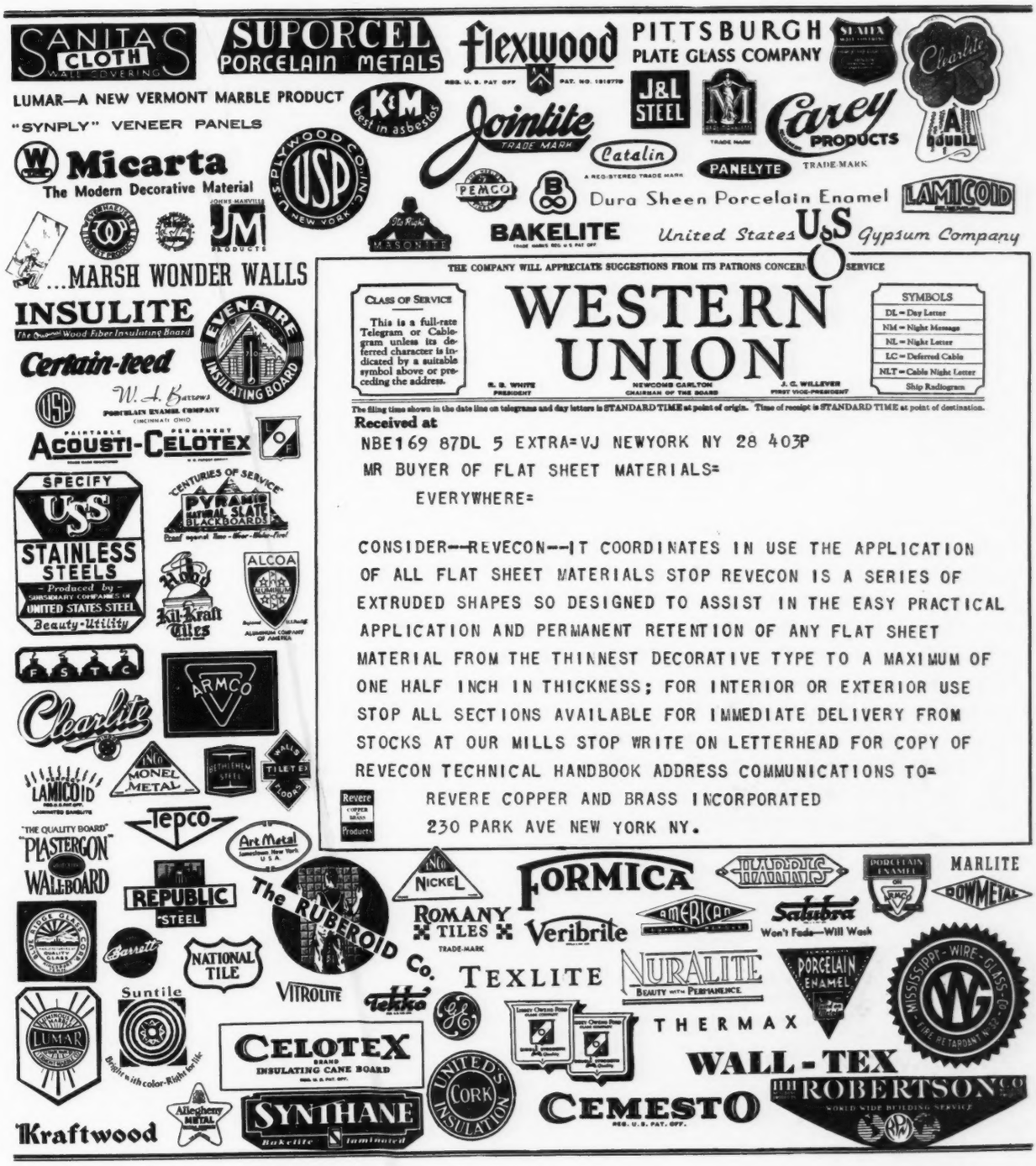
Course Offered in Technical Writing

The Extension Division of the University of Wisconsin, at Madison, has announced a home-study course which is described as being adapted especially to the requirements of active technicians desiring to increase their proficiency in writing business letters, reports, and articles for publication. It presents in a few assignments the essential principles of English composition and introduces the student to the important points of an effective style of writing for a specialized field.

Architectural Firm Takes Two New Partners

Stephen F. Voorhees and Ralph Walker take pleasure in announcing that Max H. Foley and Perry Coke Smith will become partners in the firm of Voorhees, Gmelin & Walker of New York on January 1st, 1938. The name of the firm will not be changed.

REVECON



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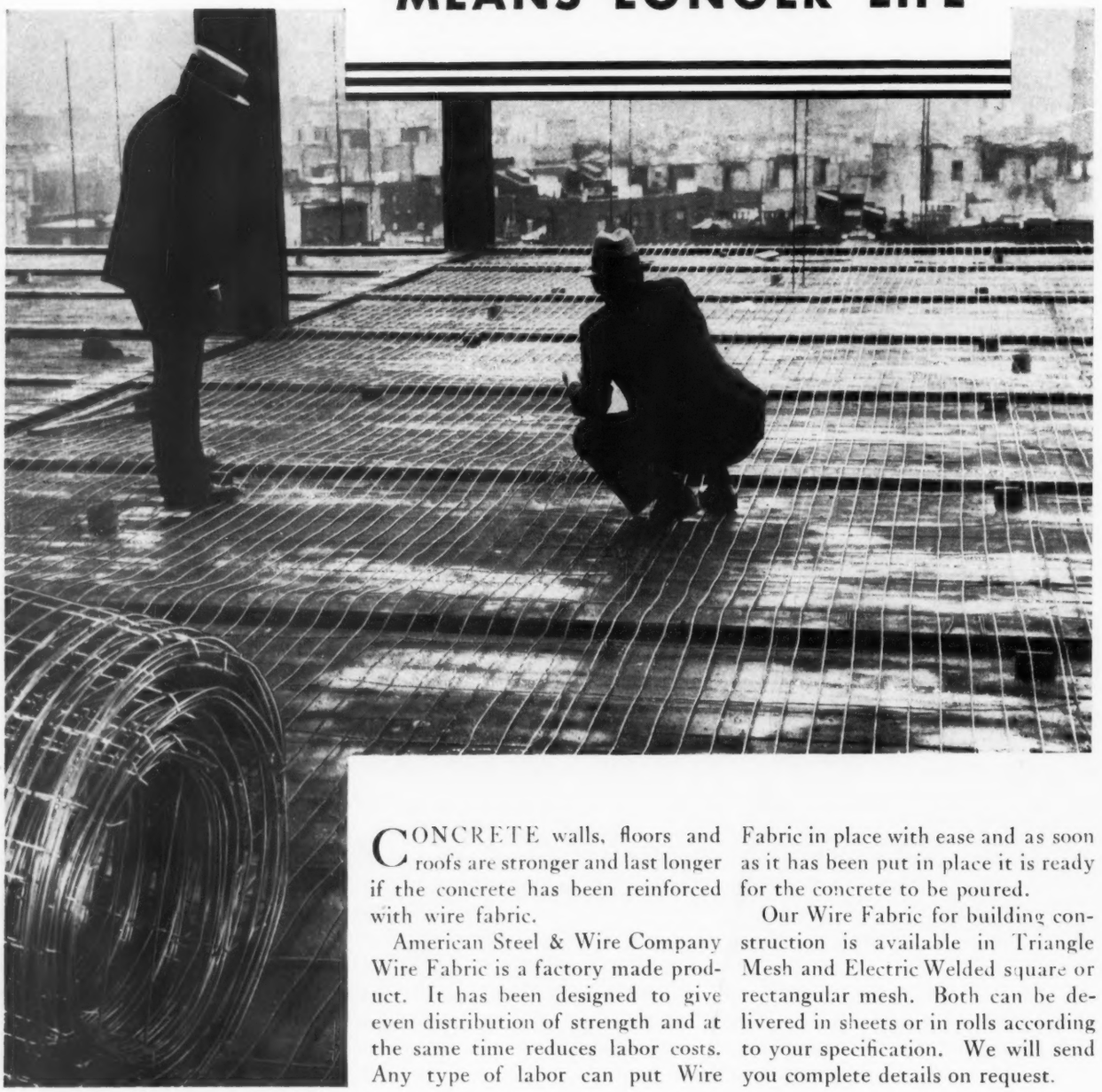

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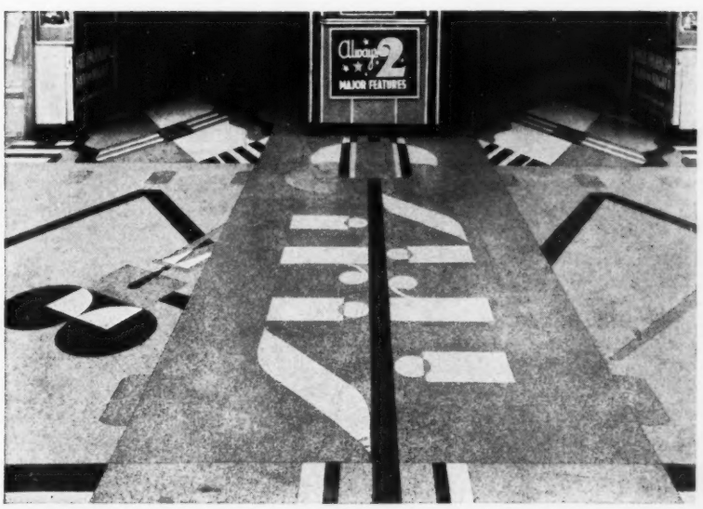
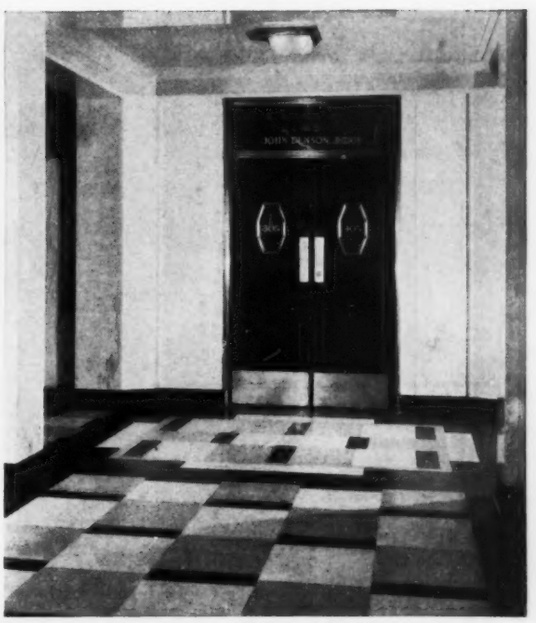


This movie theater sidewalk has to take constant punishment from heavy foot traffic. Being terrazzo, it takes punishment beautifully—and *stays* beautiful year after year.



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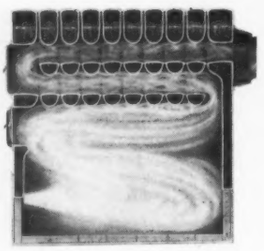

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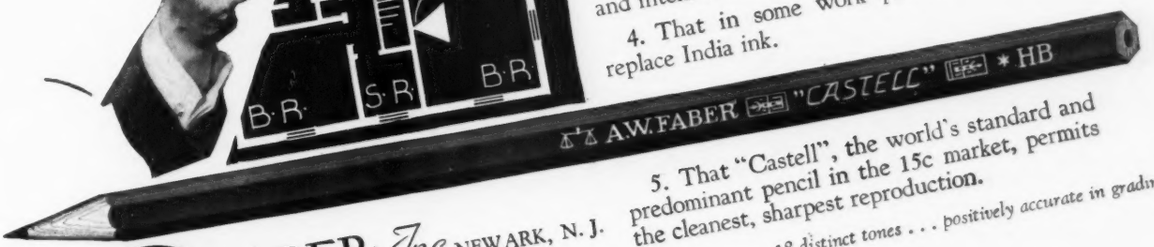

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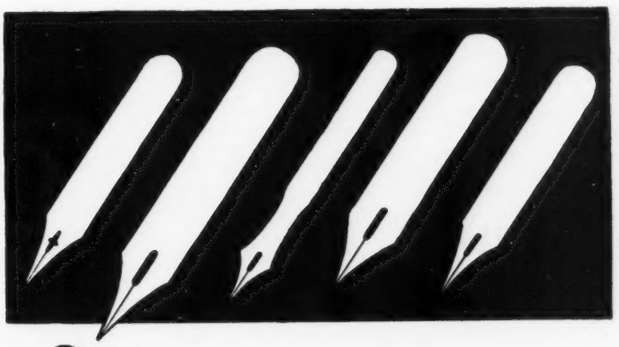

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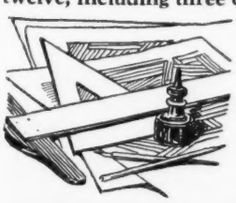

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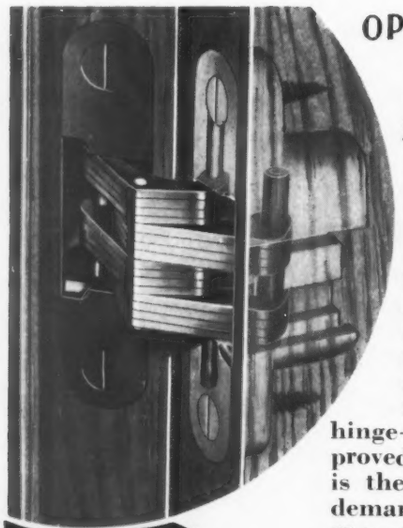

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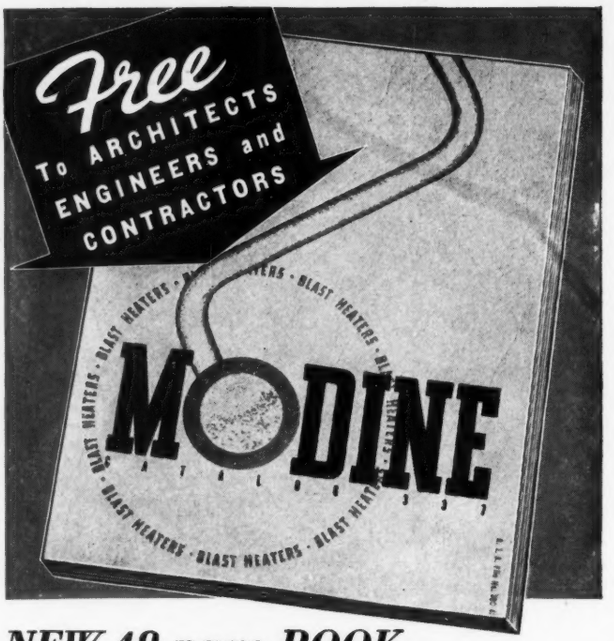

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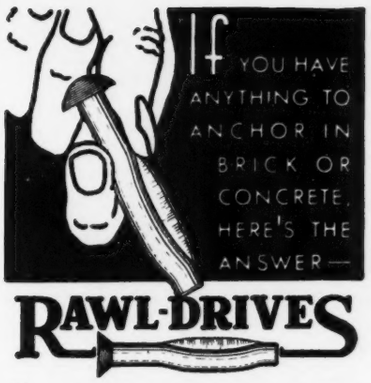

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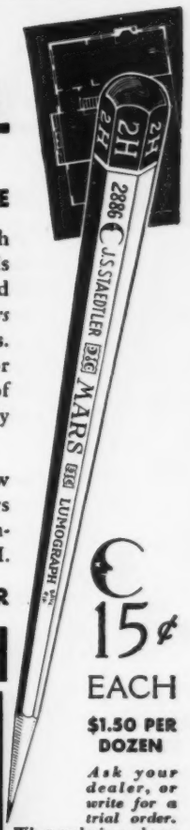

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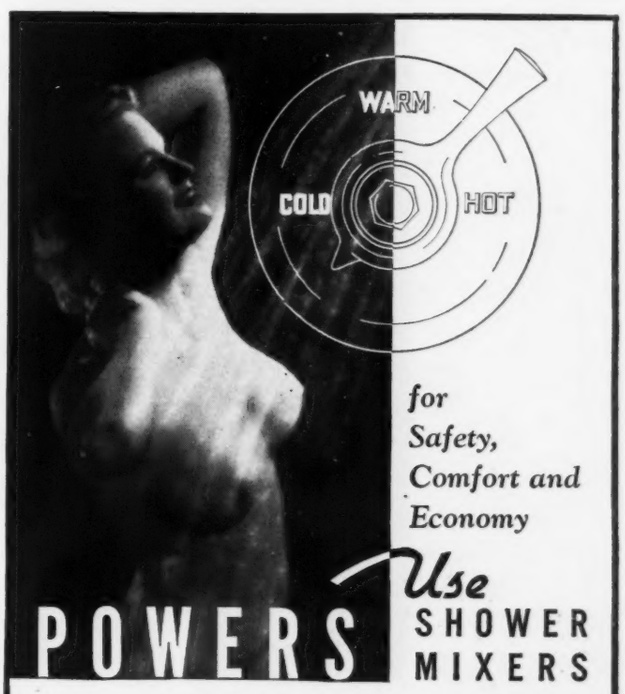

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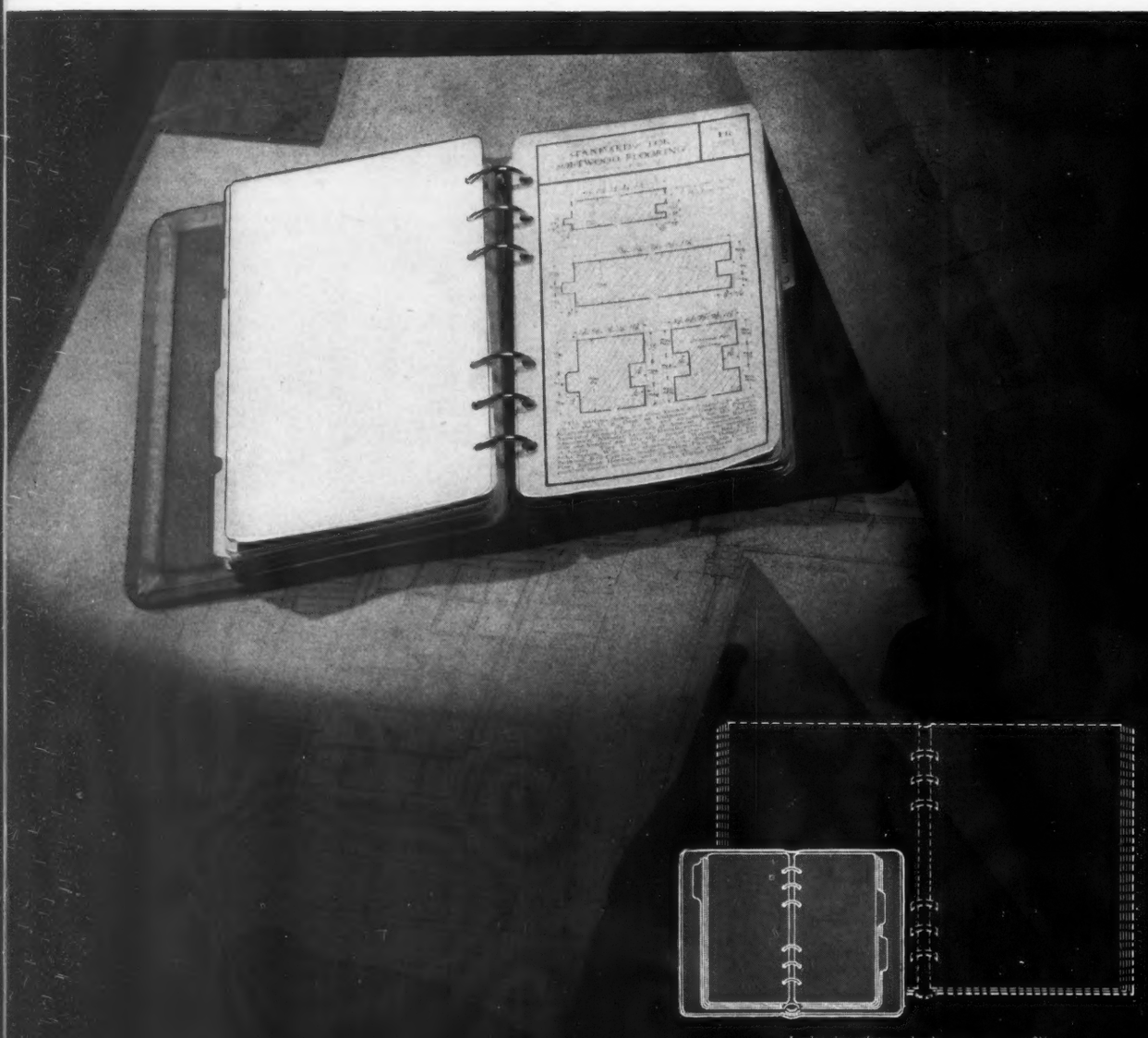

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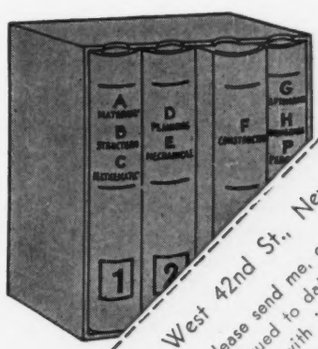

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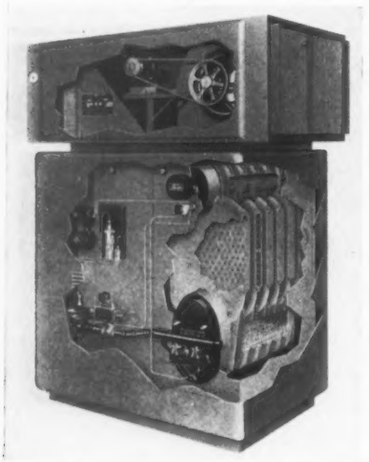
NEW PRODUCTS
Changes in Personnel, etc.

NEW GAS-FIRED CONDITIONER

The new AGP gas-fired air conditioner, type 2-FE, just announced by the American Gas Products Co., New York, heats, humidifies, filters and circulates air. It is said to be designed on an entirely new principle, built from the ground up to be a completely automatic direct-fired winter air conditioning unit.

One of the important elements introduced into its design is the counter - flow principle. The fan unit, mounted on top, blows air down over the heating surfaces in counter flow to the upward passage of the products of combustion on the other side of this heating surface. The counter flow principle of heat transfer increases, to a maximum, the rate of transfer of heat from metal to air, and reduces the weight and size of the heating sections.



In designing the cast iron heating sections, the extended pin heating surfaces used on AGP Ideal gas boilers has been used on the inner flue surfaces. These sections are made of cored cast iron and are assembled, in various numbers, into one complete heating unit at the factory. There is a single combustion chamber for all sizes. This makes only one thermostatic pilot necessary and reduces the pilot gas consumption to a minimum.

Safety is provided by AGP controls, all of which are concealed within the casing. Beauty is given to this conditioner by its simple, modern lines and smooth lustrous baked enamel finish of gun metal grey.

ARCHITECTURAL INFORMATION GUIDE FOR THE DRAFTING ROOM

A practical and useful series of information guides for architects and draftsmen is announced by Patterson's Architectural Information Guide, 58-60 Ninth St., Lynchburg, Va. The guides consist of stapled folders, 8½ x 11, containing five sheets, constituting basic forms to be filled in with specific information pertaining to a particular type of job before going into the working drawings stage.

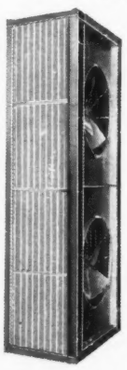
This is designed to eliminate all confusion, misunderstandings and liability of error between the architect and the drafting room, all necessary information being provided in a concise, readily workable form, ready for use and reference by the draftsmen after working drawings are begun.

The cover provides for the name of the job, name and location of the owner, the date, the cubical contents of the building and the cubic foot estimated cost. The first, second and last sheets provide for information of a general nature on any type of job. The first sheet providing for a general discussion of construction of the building; the second sheet deals with connections of the building to public utilities, such as size and pressure of city water mains, gas mains, sewer mains and electric current available. The third and fourth sheets are designed for specific information for a particular type, all apartments of the building being listed, floor by floor, for the kinds of treatment to be given and the sizes and catalogue numbers of all plumbing fixtures that will be used throughout. Space is also provided for any additional special items that should be noted where necessary. The last sheet provides for miscellaneous items that enter into various types of buildings.

NEW TRANE MULTIPLE PROJECTION HEATER

Following in the wake of the new Trane projection unit heater and embodying the same operating principles is the new Trane multiple projection unit heater, just added to its line by The Trane Co., La Crosse, Wis.

The Trane multiple projection heater combines the lightness and flexibility of the propeller type unit heater with the long range delivery and large capacity of the heavier blower type heater. It is a high velocity, multiple fan unit with each fan under individual control at a very substantial power saving.



Like the single fan projection heater, the multiple projection heater scientifically utilizes a new means for both diffusing the air stream and carrying it a considerable distance at the same time. With this ceiling mounted unit, warm upper air is drawn through the two coils and then projected straight downward in a vertical stream which reaches and stays on and near the floor where heat is needed. As this air stream enlarges it induces a large amount of room air which both gives it volume and so reduces its velocity that it reaches the floor evenly and comfortably.

The Trane multiple projection heater is primarily designed and intended for use where a maximum of space must be heated with a minimum of units. A single unit mounted at the ceiling in the center of a factory or other large space will take care of a huge floor area. It is available with two, three, or even more fans.

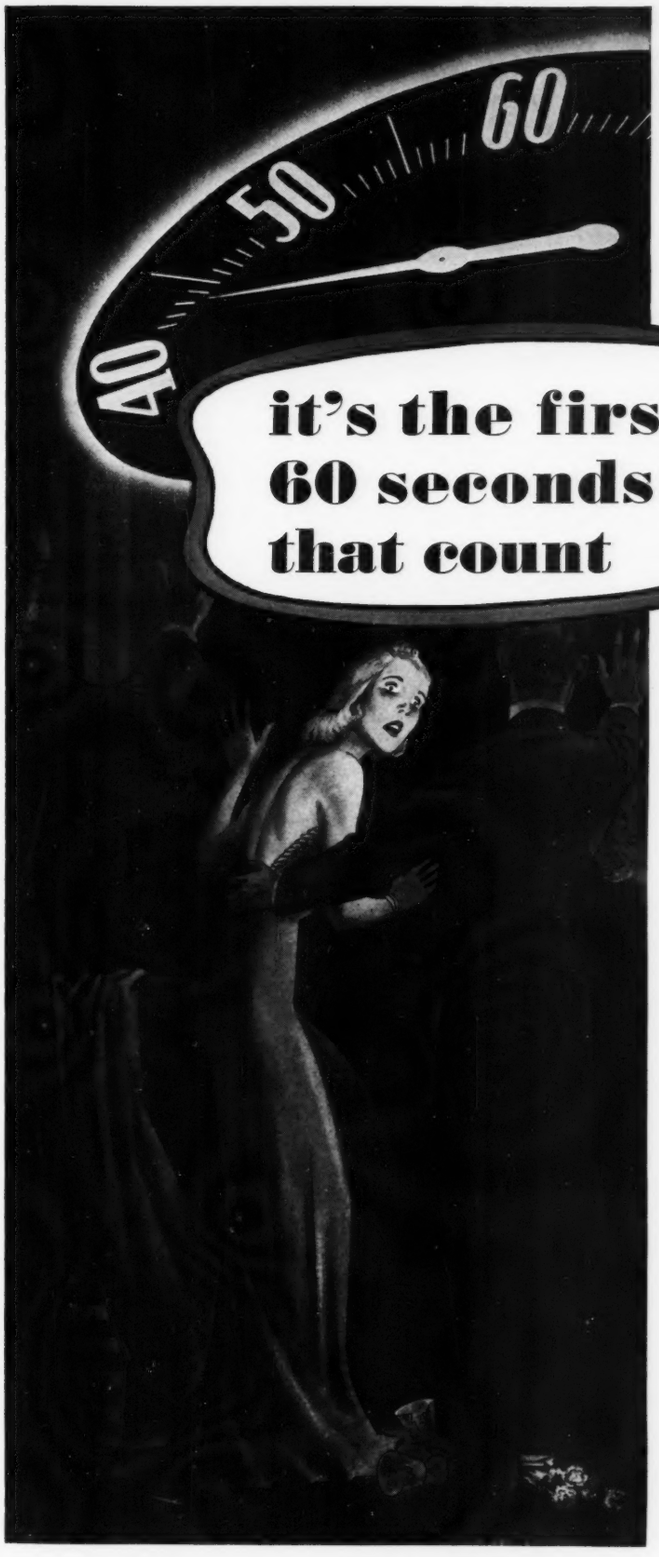
A. I. WALLACE APPOINTED VICE PRESIDENT AMERICAN GAS PRODUCTS CORPORATION

W. T. Rasch, president of the American Gas Products Corporation, announces the appointment of A. I. Wallace of Chicago to the position of vice president. Mr. Wallace has been associated with American Gas Products Corporation for the past ten years. He will continue to make his headquarters in the AGP Chicago office.

SOSS APPOINTS ADDITIONAL REPRESENTATIVES

The Soss Manufacturing Co., manufacturers of invisible hinges, has just appointed the following representatives: Edwin J. Morton, Springfield, Mass.; Emerson D. Randolph, Pittsburgh, Pa.; Paul E. Lehman, Columbus, Ohio; E. McMillan Hardware Co., Vancouver, B. C., Canada; F. B. Keiser, Jr., Little Rock, Ark.; and La Salle Products Co., Toronto, Canada.

The Colonial Sales Corp., manufacturers of Cosalco metal mouldings and frames, has moved its offices to 928 Broadway, New York. At this location the company will have its offices and plant under one roof for the first time.



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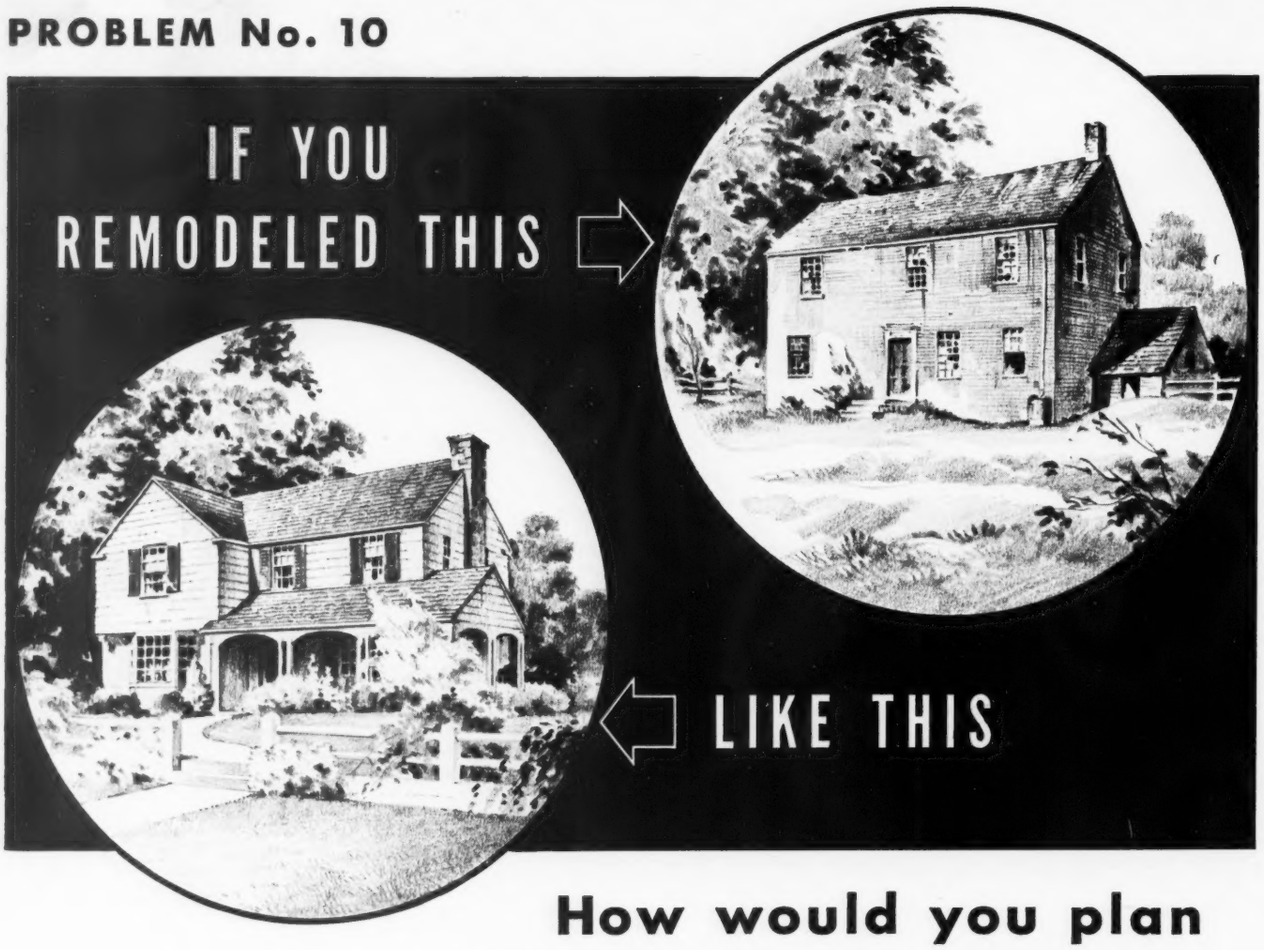

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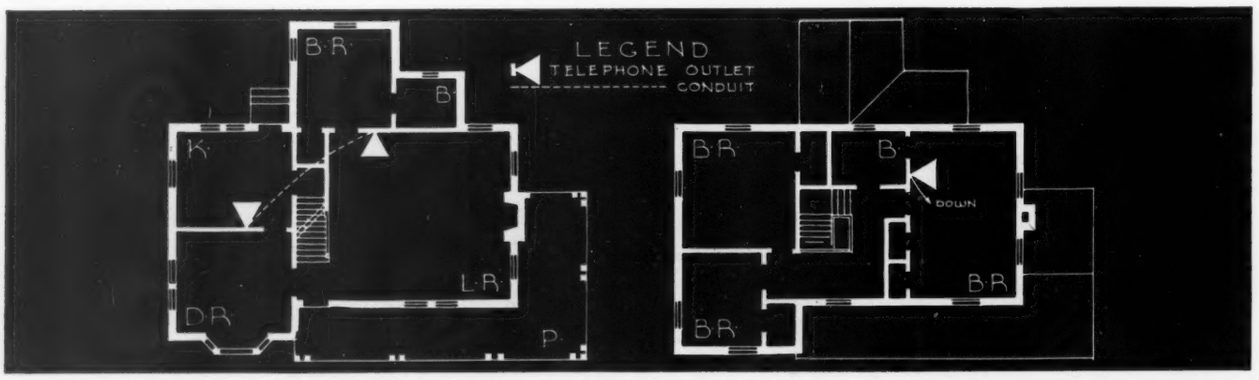

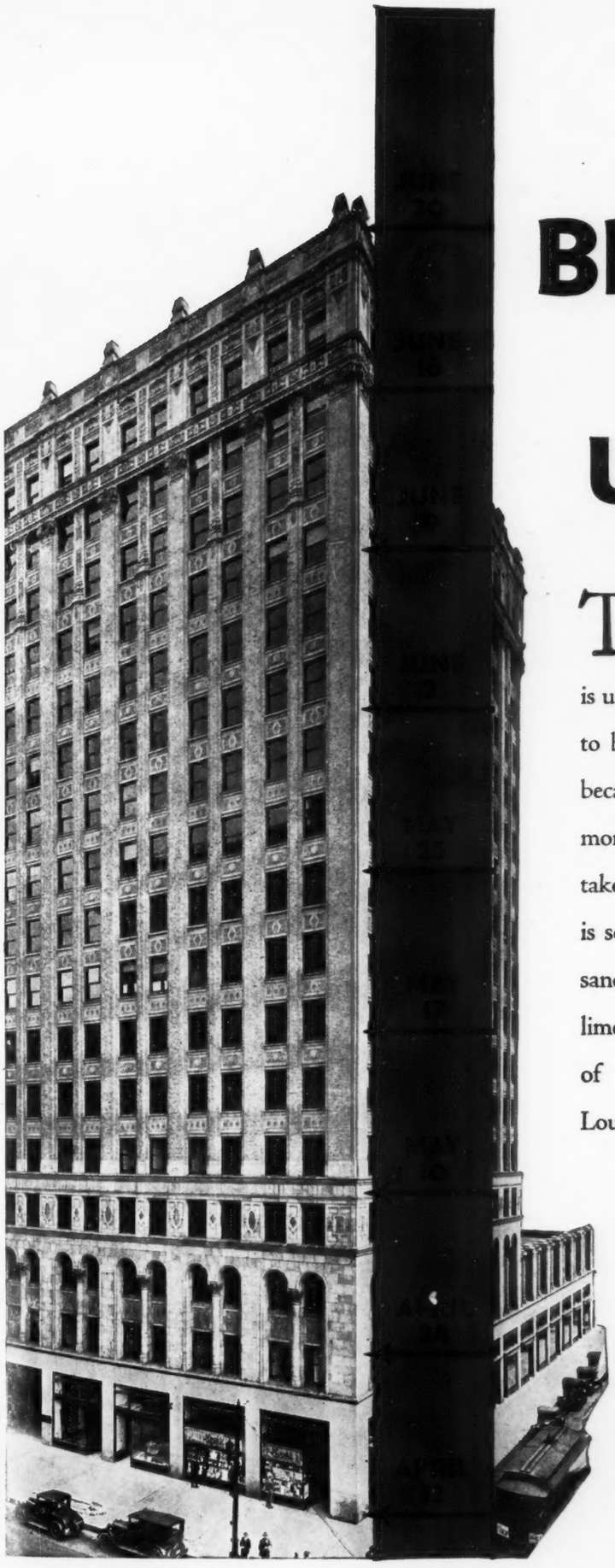

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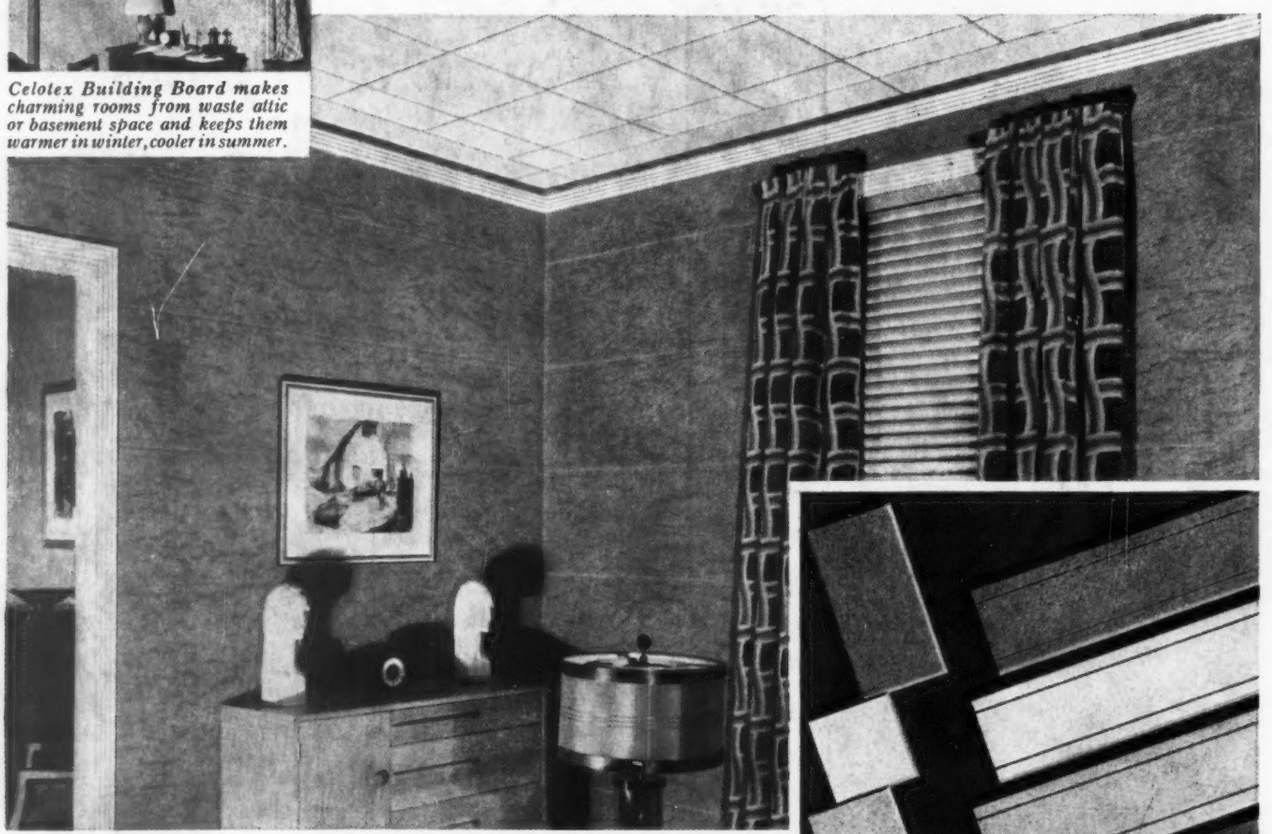

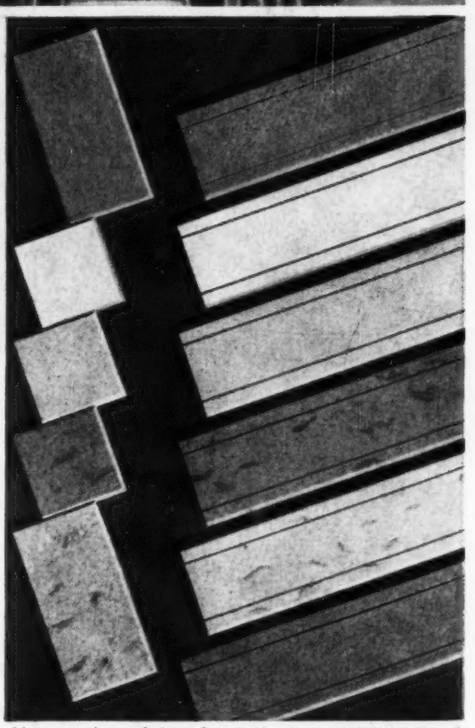

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